CU AMIGA-64

SEPTEMBER 1989
AN EMAP PUBLICATION

THE No1 AMIGA MAG

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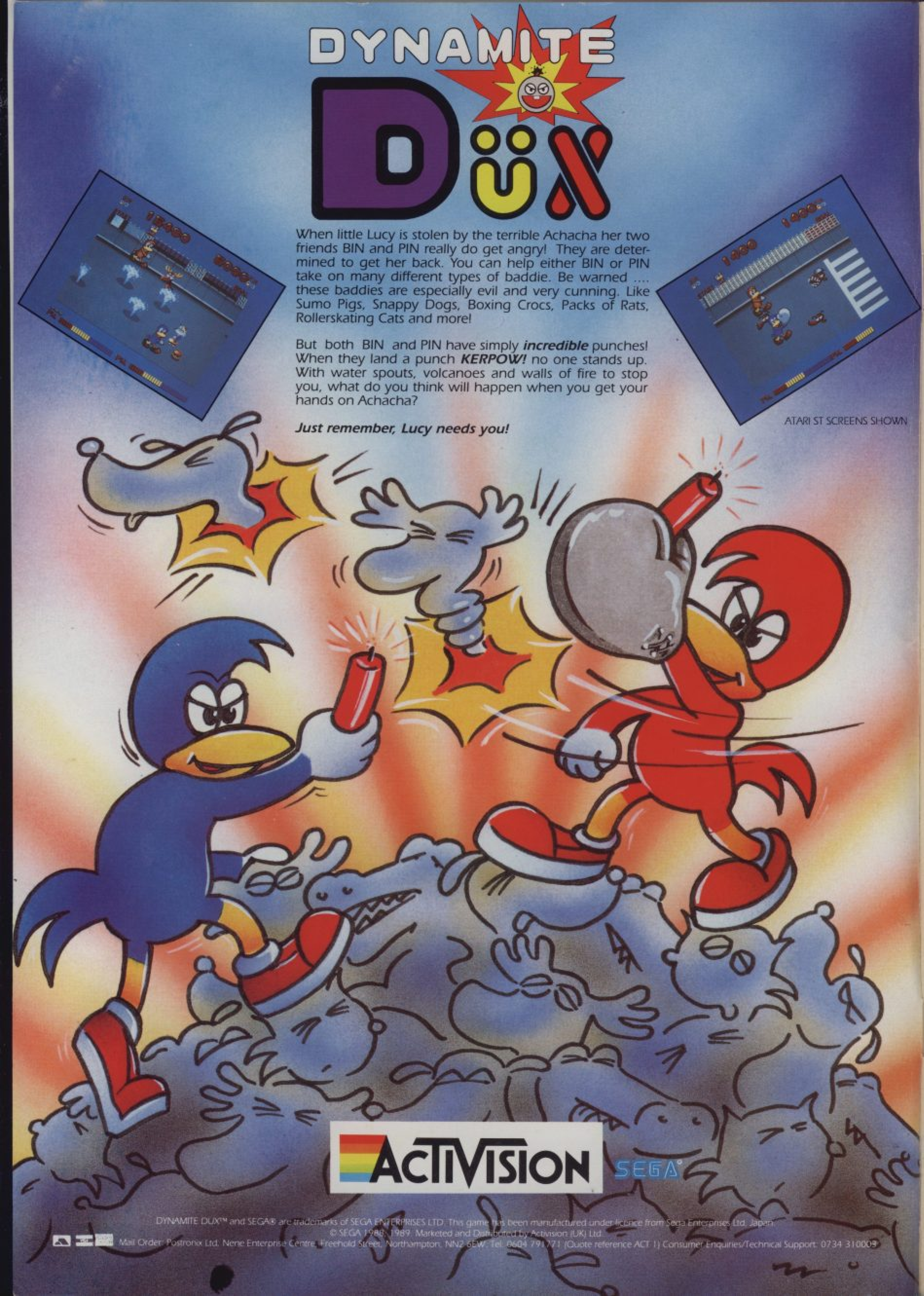
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US Gold's conversion of the Capcom Coin-op has arrived on the Amiga. CU assesses it and gives you the chance to win a superb video camera.

44 PUMP IT UP
And yet another prize. Drive like a city slicker with our *Paperboy* compo giveaways. A mountain bike, plus loads of cycling gear — all waiting to be won.

78 SPECIAL EFFECTS
CU takes a look at the world of special effects in the movies. Bond's car on skis, Mr Spock flying . . . the secrets of how these things are achieved are revealed in a look at current and future film releases.

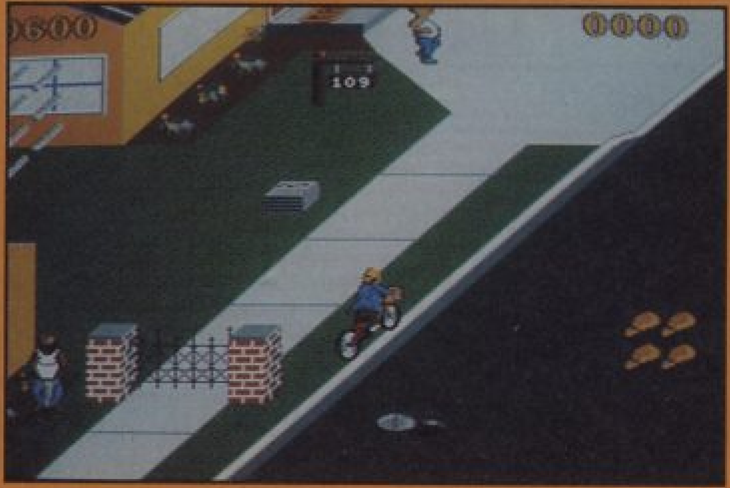


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Distribution — EMAP Frontline Limited, Park House, 117 Park Road, Peterborough PE1 2TR Tel: 0733 555161; Back Issues — PO Box 500, Leicester, LE99 0AA; Subscriptions — PO Box 500, Leicester LE99 0AA Tel: 0858 410510; Annual Subs. (UK) £17.99; Europe — £29; World — £50.

Registered Offices: Priory Court 30-32 Farringdon Lane, London EC1R 3AU. ISS 0265-721X.

72,892
July-Dec 1988

ABC
Member of the Audit Bureau of Circulation

BUZZ



ACTIVISION PLUNGE INTO THE ABYSS

Activision have snatched the conversion rights to what promises to be one of the year's major box office smashes, 'The Abyss'.

Directed by James Cameron — the man responsible for 'Aliens' and 'The Terminator' — 'The Abyss' tells the story of an underwater drilling team recruited to rescue a stricken nuclear submarine which is lodged on the ocean bed on the very brink of the unfathomably deep Caymen Trough. Though details are currently sparse, apparently the film will feature all manner of aliens and otherworldly denizens of this hitherto completely unexplored sub-aquatic universe.

And if the budget, and particularly the special effects costings, of 'The Abyss' are anything to go by, it's going to be a fairly spectacular movie. Filmed in an enormous (disused) nuclear reactor's water coolant tanks, the effects alone will cost somewhere in the region of $16 million.

And while Activision's own development budget is likely to be a wee bit more modest, no doubt they'll be ploughing in plenty of their own resources to take full advantage of the film's success.

ATOMIC ROBOKID BEAMS IN



It's not often that our fabled Arcades correspondant loses all control and awards one of his coveted arcade stars, but readers will remember him getting just such a rush of blood to the head in last April's ish over a totally awesome new cutesy shoot 'em up from previously unknowns UPL, which went by the name of *Atomic Robokid*. The appeal of this squat little blasting machine — described by our man in the pleasure dome as "a charming tin can who trundles through subterranean passages decorated with metal and bones, floats above psychedelic fields of weird space flowers and takes part in one-to-one deals in enclosed cyber squash courts" — was obviously not lost on those smart folk at Activision and they're just signed up the blighter for the home market. Well, y'all heard it here first. Release dates and details as soon as they come to our sweaty little mitts.



VIRGIN GO ALL THE WAY (FNARR, FNARR)

Well it was only a matter of time! Sooner or later some enterprising software house was going to brave the wrath of Mary Whitehouse and a generation of outraged crumblies and bring out a computer games version of that most profane, lavatorial and gut-achingly hysterical comic 'Viz'.

Come on down, Virgin. Yes, from the software publishing wing of the label that brought you 'Never Mind The Bollocks', next year will see the software debut of Finbarr Saunders (And Fat Slags, Entenders), Roger Mellie (The Man On The Telly), The Fat Slaggs, Buster Gonad And His Unfeasibly Large Testicles, Sid The Sexist and all your other foul-mouthed chums from this incredibly popular underground publication.

But how will Virgin market *Viz* (the game) insuch a way as to prevent "Outraged of Solihull" having a complete coronary?

According to a Virgin spokesman, "the intention is not to hold back in any way, we're going to do it exactly as 'Viz' magazine would do it itself. If we try to mellow it down, we think it'll lose its appeal".

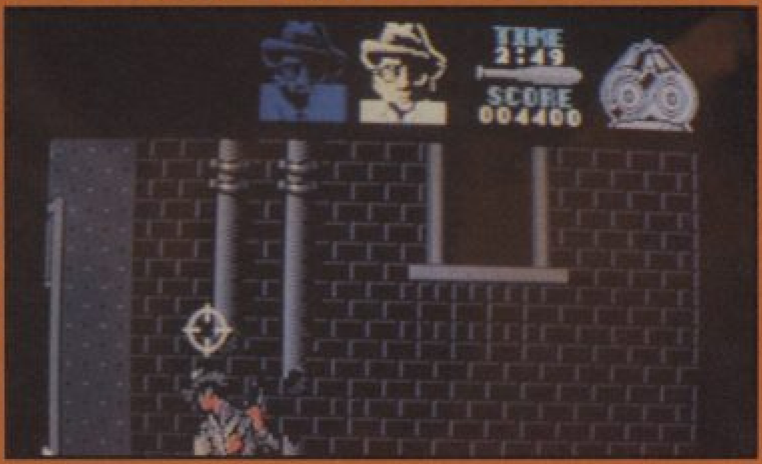
But how will yer average computer gamer parent react to headlines like "Has Fergie Got A Fat Arse Or What?"? "I Had Sex With Myself"? "Well", conceded the spokesperson, "it probably will have parental guidance warning on the cover".

Viz will be coming out next Spring (Hyukk! Hyukk!).



UNTOUCHABLES

Well, we've been telling you about this one for a while. Based on the rather brill film of a couple of years back, this 1920's mob-buster plot puts you in the (cement?) shoes of the fearless Eliot Ness, the man who dedicated himself to cleaning up the Windy City of Al Capone and his crew. Warehouse busts, border raids, alleyway shoot-outs and rooftop duels abound in this arcade-style extravaganza. From Ocean, this game's out this autumn.



MYTH



No respecters of borders, it seems, those ambitious folk from System 3 have thrown just about every ancient legendary villain together to create a truly awesome challenge for you platform game addicts out there. Through four levels you battle everybody who was anybody in ancient mythology, from trolls, through Odin and Thor, and taking in the Medusa and even Satan himself while you're at it. Confusing historically perhaps, but they insist that it's a blast to play. Find out for yourselves this October.

KNIGHT FORCE

Any hackers out there? No we don't mean *you lot*, we were thinking more of those sword 'n' scorcery buffs whom we hear from occasionally. Y'see we've just been sent these not unpretty screenshots of Titus' latest release *Knight Force* in which you (a.k.a. "the Knight of Thunder") have to save the beleagured folk of Belloth from the thrall of Red Sabbath, a nasty sorcerer who's made off with the Princess Tanya and now threatens to take over mankind by possessing the Bellothians' secret of time travel. Yes, yes, we know you've heard it all before, but with gnomes, skeletons, ghosts and dinosaurs to hack and carve, we thought you gore fiends would appreciate the tip-off.



DYNAMITE DUX



Sometimes the folk who invent all those hyper hi-tech sit-into shoot 'em ups and drivalongs decide to take a break and indulge in a spot of serious silliness. *Dynamite Dux*, featuring the antics of a pair of web-footed bomb-lobbers, was definitely one of their more obvious lapses into charming lunacy, pitting our heroes as it did against sumo pigs (!!!) and boxing crocodiles (!!!!!) in six levels of inspired 3-D cartoonia. Activision will be passing the duck to your good selves this month. Altogether now — 'quack'!



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BUZZ

GHOULS 'N' GHOSTS

Pretty, eh? Well, we did rave rather a lot about Capcom's fab arcade sequel to *Ghosts 'n' Goblins*, and frankly if the home computer version of this completely tremendous bouncealong is even half as good as the coin-op from which it springs, we'll be delighted. Due out later this year, *Ghouls 'n' Ghosts*, by US Gold, puts you in the rôle of a valiant maiden-rescuing knight pitted against a bewildering array of enemies and natural hazards. This should indeed be a biggie.



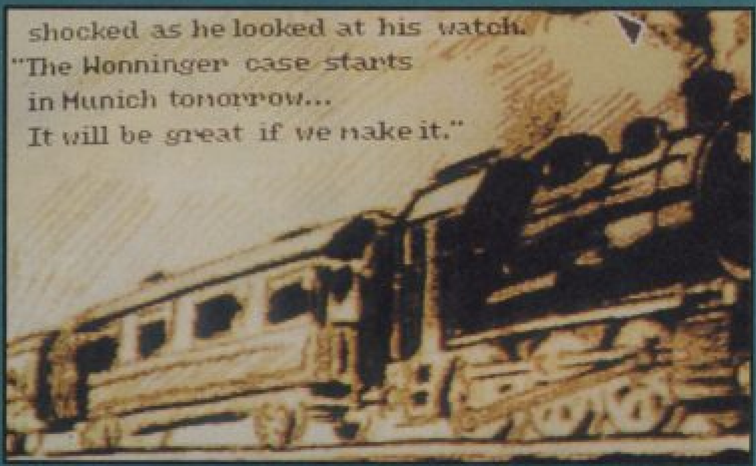
BATMAN



What with everybody from Kylie Minogue to Tony Dillon raving about the much-hyped big screen debut of the caped crusader, Ocean can hardly avoid having a massive hit with their home computer version *Batman*. Still, never ones to rest on their laurels, the Mancunian softhouse are promising four levels of graphically impressive thrillerama, ranging from swinging through the chemical factory, a burnalong in the Batmobile (horizontally-scrolling on the 64, *Out Run*-style on the Amiga), a spot of Batwing flight and, of course, the showdown between Batman and the Joker set in Gotham cathedral.

MYSTERY OF THE MUMMY

Rainbow Arts latest release is to be an atmospheric, complex adventure game set in 1912. You are a detective employed to solve the mystery of a number of deaths, all seemingly linked with an African mummy. A chauffeur driven car is on hand to take you round Hamburg to question people, whilst the telephone in your hotel room can be used to check stories. The daily newspaper will also provide clues. Out on both formats now.

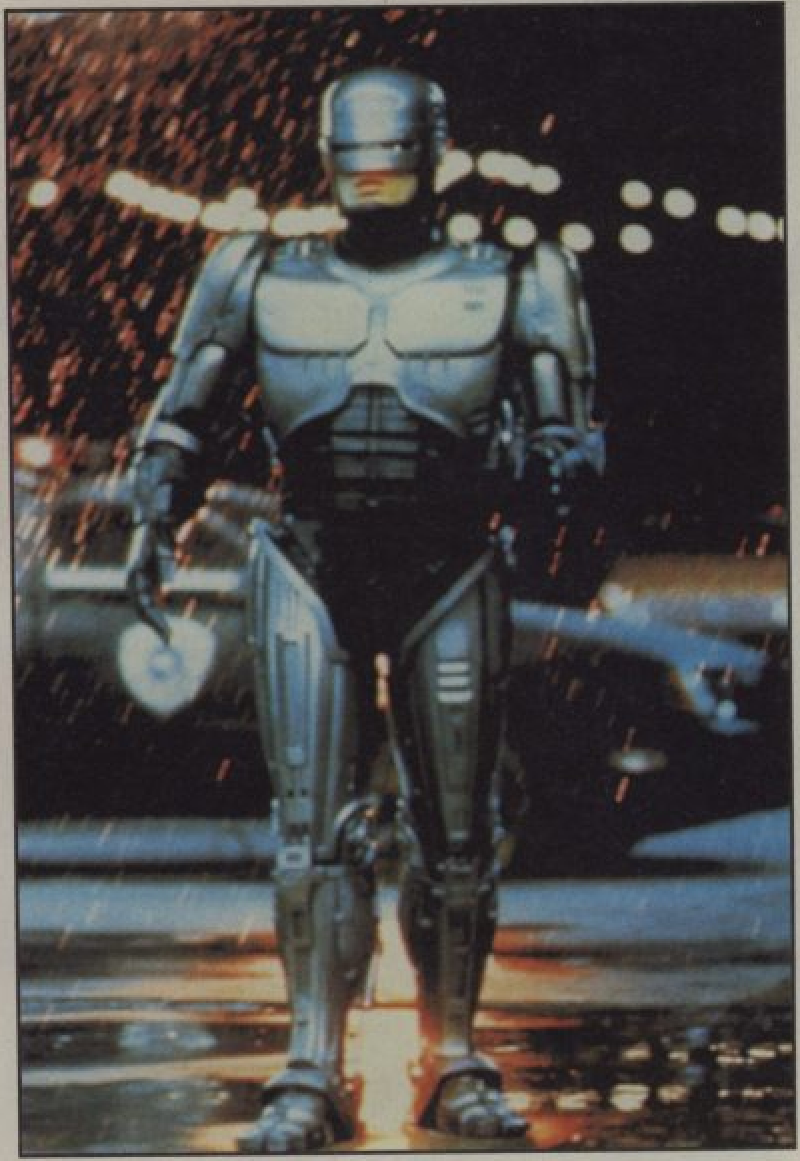


NORTH & SOUTH



In what is possibly a first, Infogrames are releasing an Amerian Civil War strategy game based on a Belgian comic, *North or South*. Either side can be controlled, and using the railways to move money to pay for new troops represents a major part of the game, in addition to the more traditional war gaming elements.

BUZZ

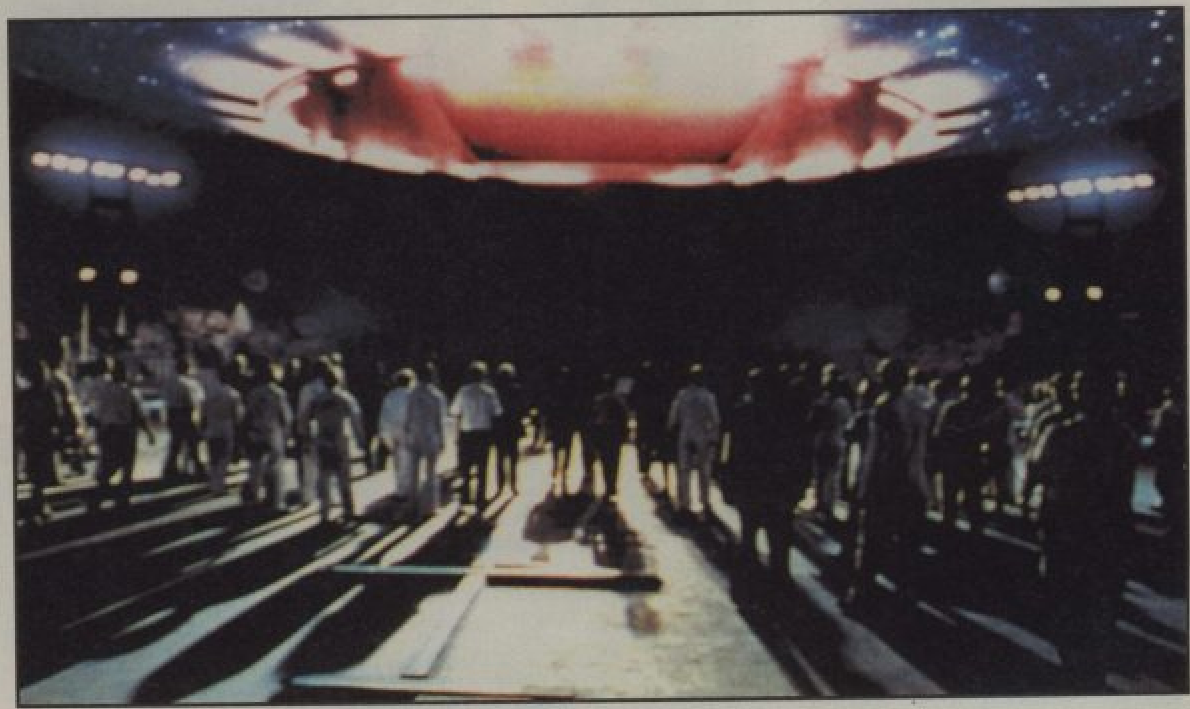


OCEAN SIGN ROBO II

Ocean Software have just signed a licencing deal which guarantees them conversion rights to *Robocop II*. The yet to be filmed sequel to *Robocop* (release date next year) will again star Peter Weller in the title role.

Robocop II's plot is still a closely guarded secret but we understand that the Frank Miller (creator of 'The Dark Knight') script involves the creation by the increasingly ruthless and power hungry Omni-Consumer Product of a new, even more deadly Robocop among whose tasks is the termination of our old friend Robo I.

With Ocean's conversion of the original *Robe* having proved both an outstanding critical and commercial success, the canny Manchester softhouse will already be hoping that *Robocop II* will prove a smash in Christmas 1990



SPACE CADET

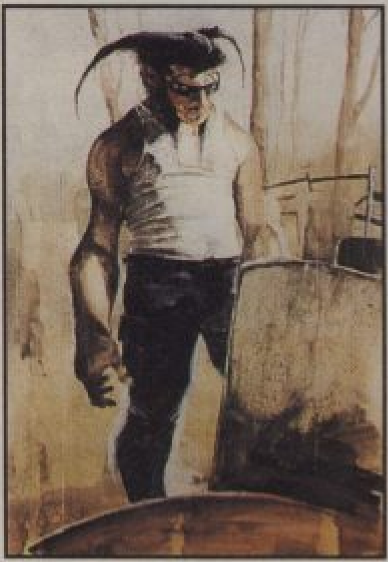
We all know those sim specialists were a couple of sandwichs short of a picnic, but word reaches us that these seemingly normal, serious folk at Sublogic are to release a UFO flight simulator for the Amiga this autumn.

Designed around what sublogic think you would find in the traditional (!) flying saucer, it comes equipped with an anti-grav propulsion system, a gluon drive, anti-laminar transducer and graviton tractor beam. The craft is unfortunately unarmed, which means it's best to avoid flying it round airforce bases where you are likely to encounter the odd Falcon or two. The aim of the simulation is to fly around America gathering fuel to take back to the mothership in orbit just outside the earth's atmosphere. The game is compatible with the other Sublogic flight simulator scenery disks, so if you get bored with America, you could take it for a quick spin round the Arc de Triomph or London Bridge. In addition to *UFO*, Sublogic have a host of new flight simulator packages to be released this Autumn.

PC SHOW TIME

Hurrah! We all know what happens but once a year, don't we? It's showtime. The illustrious prestigious and lots of other words ending in 'ous' PC Show has come around and you, the discerning member of the public will have the chance to come along, see all the new games and hardware and meet loads of interesting people, including us(!!).

The whole caboodle takes place at Earls Court Exhibition Centre from 30th September to the 1st of October and tickets are priced at £3.50. A bargain!



EDGE REAP HAVOC

Following their announcement last month of the signing of Marvel comic licences, The Punisher and X-Men, The Edge has followed up with news of two more deals involving cominc characters.

Next year will see a follow up to the Punisher game, this time featuring a guest superhero in the form of Daredevil. The game, currently in planning stages will contain what The Edge describe as "an anti-drugs theme".

The second licence is based around Marvel's hirsute frightwig with the overlong fingernails Wolverline. Again details are scant because the game design is at an early stage, but we do know that it will be based on the current upmarket version produced by Epic with a guest character in the shape of Havoc. Both games are likely to appear around January.

PASSING SHOT

Well, we know that Wimbledon's only a dim memory by now, but nevertheless you may think about giving *Passing Shot* from Mirrorsoft a spin when it's released (v. soon, actually). It's a conversion of Sega's extremely impressive tennis sim which wowed us in the arcades last year. If the home version of *Passing Shot* manages to reproduce its coin-op parent with any degree of accuracy it'll be well worth some of your hard-earned money.





RAINBOW WARRIOR

Guess which traditional arcade element you'll find in Microstyle's — ahem — 'world's first environment friendly software? Shoot 'em up!

Surely not? Yes, but you do have to shoot cannisters of CFCs and the logo from BFL (sounds familiar), instead of the useful gamut of (living) nasties.

Microstyle's *Rainbow Warrior*, based upon the exploits of the legendary Greenpeace ship, will be in your softshop in a jiffy.

SUPERWONDERBOY

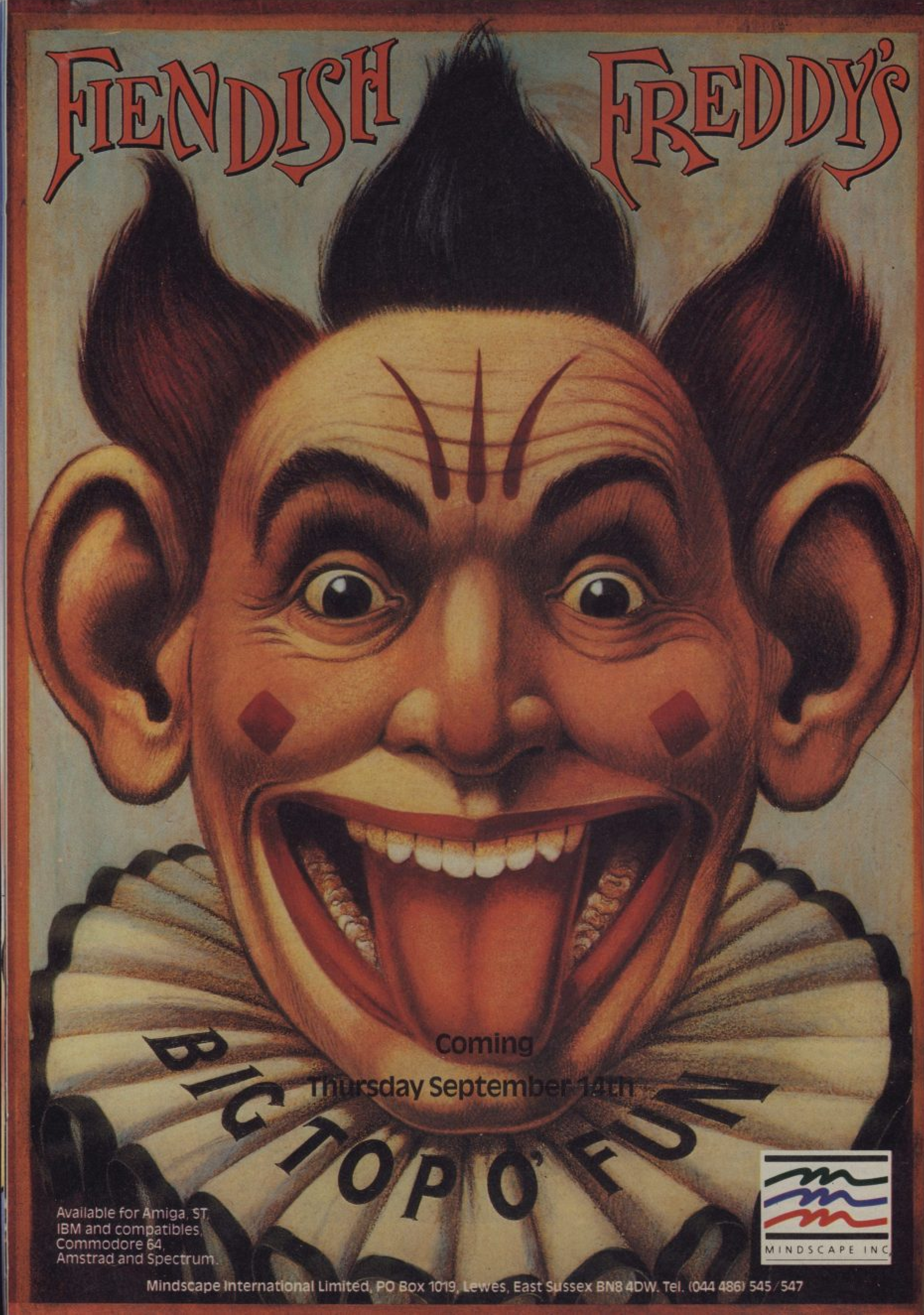
Tired of doom and gloom? Feel like a dose of the cuties? Well Activision may have something to put the smile back on your world-weary faces. The long-awaited home computer sequel to *Wonderboy* (a number one two summers ago), this charming platform romp — subtitled *Wonderboy in Monsterland* — takes our benappied hero through eleven levels of snakes, vampire bats, jellyfish and mudmen, picking up weapons, armour, potions and winged boots as he valiantly defends the good people of Monsterland from the nasty and almost all-powerful dragon. For fans of platformia, *Super Wonderboy* is due for release any second now.



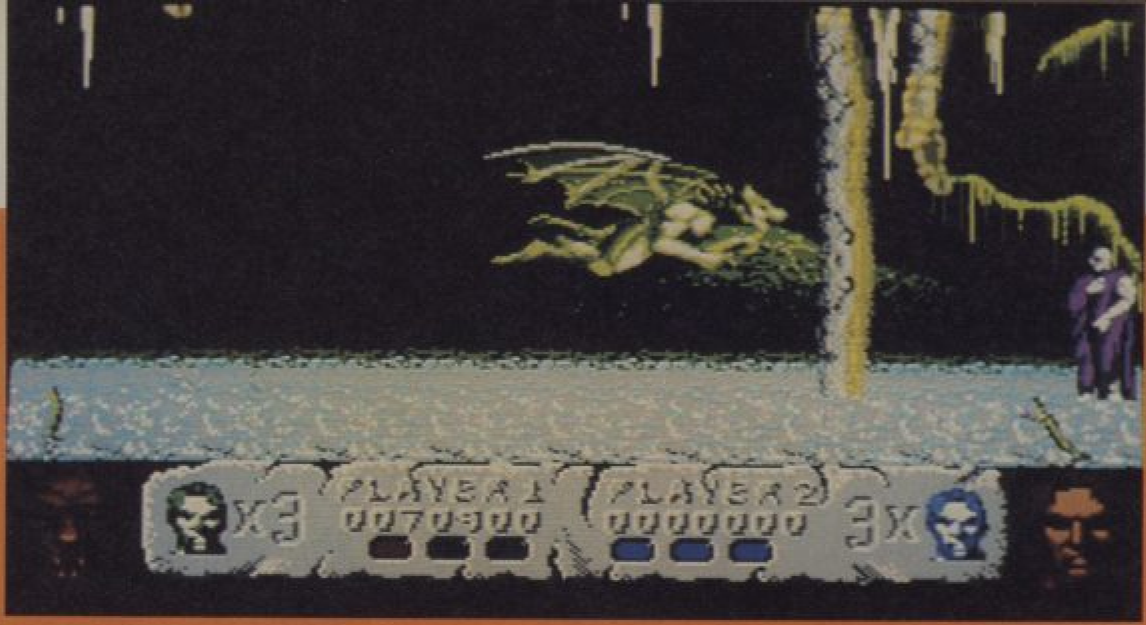
POWER DRIFT

Signed some time ago, this is your first chance for a glimpse of one of Activision's major pitches for the Christmas number one slot, their conversion of Sega's very popular and slightly wacky drivalong *Power Drift*. Featuring a queasily undulating track, eleven over-excitable and exceptionally rude opponents and all the thrills and spills you've come to expect from Sega's driving sims plus a touch of humour besides, *Power Drift* was a biggie in the arcades, and smart money will certainly be on it to perform pretty well in your living room too.




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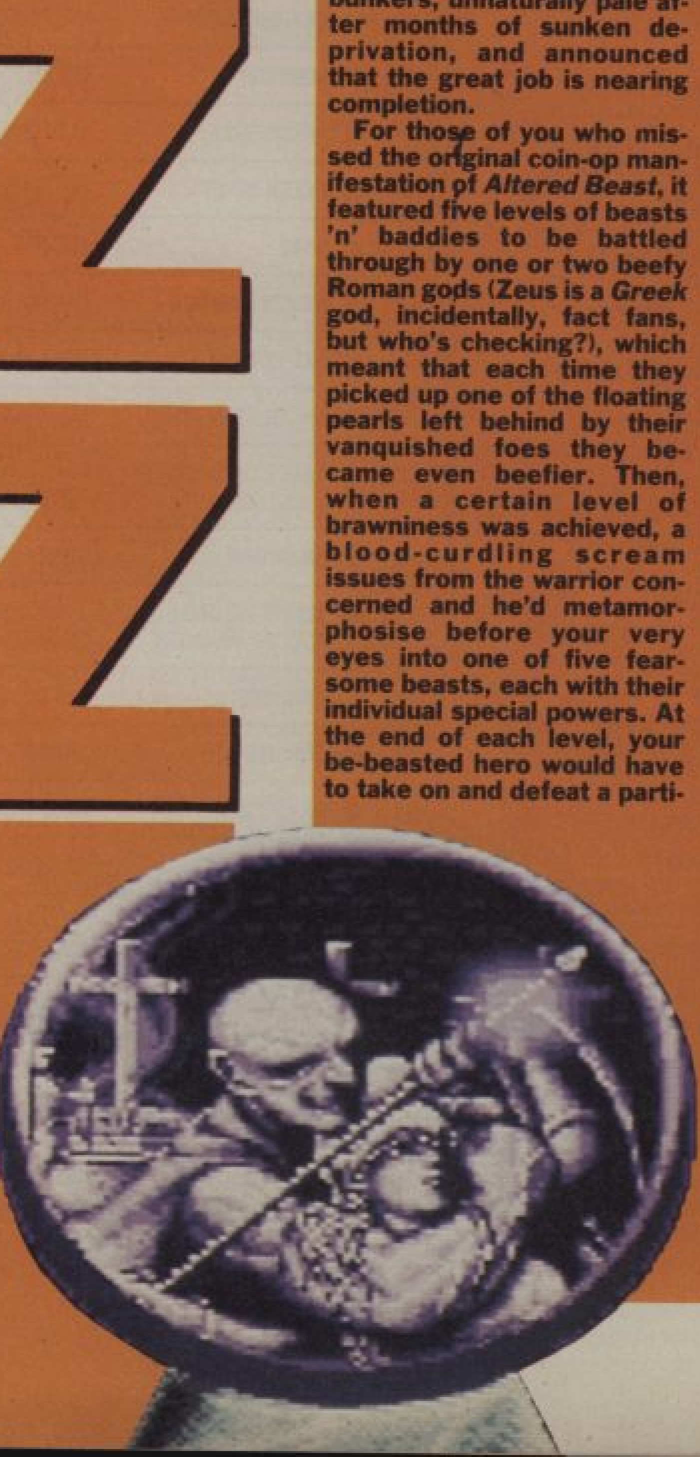
Activision, by all accounts, have cracked this difficult conversion.

ALTERED BEAST

While most of us have been sunbathing, drinking pop, and generally having a lazy Mediteranean summer, those industrious folk up at Activision have been slaving away on their conversion of Sega's totally brilliant mythological beat 'em up, *Altered Beast*. And now, just as the sun's gone in and everybody's thoughts are turning back to school/university/rainy dole queues, the boffins have reappeared from their secret underground bunkers, unnaturally pale after months of sunken deprivation, and announced that the great job is nearing completion.

For those of you who missed the original coin-op manifestation of *Altered Beast*, it featured five levels of beasts 'n' baddies to be battled through by one or two beefy Roman gods (Zeus is a *Greek* god, incidentally, fact fans, but who's checking?), which meant that each time they picked up one of the floating pearls left behind by their vanquished foes they became even beefier. Then, when a certain level of brawniness was achieved, a blood-curdling scream issues from the warrior concerned and he'd metamorphosise before your very eyes into one of five fearsome beasts, each with their individual special powers. At the end of each level, your be-beasted hero would have to take on and defeat a particularly enormous boss-type.





The game was particularly noteworthy for its superb graphics, the number of beasties you'd be taking on at any given time onscreen, and the size of the characters. An awesome task for a would-be converter, you might imagine.

The 64 version, according to programmer Michael Archer, achieves feats "never achieved before on the C64". As in the original, the 64 version features all five levels, all the end of level aliens, and fifteen fully animated creatures to take you on.

Michael, whose previous work has included ***Nemesis The Warlock***, ***Rampage*** and ***Slaine***, feels that *Altered Beast* is "the best program I've ever done".

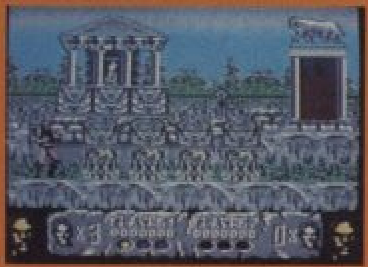
Among the technical tricks that he's managed to create is a row of eight multiplex sprites, each being two by three sprites in size, an achievement which is, as far as he knows, a first for the machine.

But what is likely to impress the average gamer even more is the sheer size of the sprites.

All this and a soundtrack by Martin Walker too?

"I don't believe there's anything technicaly pushing the machine as far as this", concludes the modest Michael.

Jeff Gamon, who's responsible for the Amiga version, hasn't been slacking either. Apparently, every monster present in the coin-op version will be found in the mean machine too, along with most of the original's digitised sounds. "It's going to be a squeeze, but I think we can do it", says Jeff.



Although the famous full-screen "change" scene just can't be fitted on, a miniature representation will be shown in a small panel at the foot of the screen.

As in the 64 version, the notable features will be the size of the sprites and the amount of movement happening onscreen at any given time. The Amiga version will come on two disks.

"We have two players and up to eight monsters onscreen simultaneously, each one being about eight characters high. And for that size of sprite, keeping it all moving was quite a challenge. But this is the sort of game that the Amiga was built to do."

The two programming teams have been working since early Spring on the mega product. You'll be able to see if end results are as hot as they promise in October. Until then, you'll just have to make do with the pretty pictures.

CHARTS

REVIEWERS CHOICE

Mike Pattenden: ***Rainbow Islands (Amiga), Kick Off (Amiga), Paperboy (Amiga).***

Mark Patterson: ***Oil Imperium (Amiga), Citadel (64), Beach Volley (Amiga).***

Steve James: ***Beach Volley (Amiga), Strider (Amiga), New Zealand Story (Amiga).***

AMIGA CHART

TM	LM		
1	NE	POPULOUS	ELECTRONIC ARTS
2	3	FORGOTTEN WORLDS	US GOLD
3	4	KICK OFF	ANCO
4	NE	FALCON MISSION 1	MIRRORSOFT
5	NE	SILKWORM	VIRGIN
6	10	DRAGON NINJA	OCEAN
7	NE	NEW ZEALAND STORY	OCEAN
8	NE	LORDS OF THE RISING SUN	MIRRORSOFT
9	11	FALCON	MIRRORSOFT
10	12	LOMBARD RAC RALLY	DATABASE/MANDARIN

ADVENTURE CHART

TM		
1	BARD'S TALE	ELECTRONIC ARTS
2	WEREWOLF OF LONDON	MASTERTRONIC
3	HILLSFAR	US GOLD
4	LORD OF THE RINGS	MELBOURNE HOUSE
5	TIMES OF LORE	MICROPROSE
6	TIME AND MAGIC	D'BASE/MANDARIN
7	SNOW QUEEN	MOSAIC
8	PRICE OF MAGIK	LEVEL 9
9	DIARY OF ADRIAN MOLE	MASTERTRONIC
10	GRANGE HILL	BUGBYTE

C64 CHART

TM	LM		
1	1	ENDURO RACER	HIT SQUAD
2	2	ROBOCOP	OCEAN
3	NE	BARD'S TALE	ELECTRONIC ARTS
4	RE	GREEN BERET	HIT SQUAD
5	4	1942	ENCORE
6	NE	STORM WARRIOR	ENCORE
7	7	SAS COMBAT	CODE MASTERS
8	RE	YIE AR KUNG FU	HIT SQUAD
9	6	DALEY THOMPSON'S DECATHLON	HIT SQUAD
10	9	SILKWORM	VIRGIN
11	NE	KENNY DALGLISH SOCCER MANAGER	COGNITO
12	NE	KICK OFF	ANCO
13	RE	SABOTEUR 2	ENCORE
14	NE	WOLF PACK	BLUE RIBBON
15	3	POSTMAN PAT	ALTERNATIVE
16	8	EMLYN HUGHES INTERNATIONAL SOCCER	AUDIOGENIC
17	NE	DRAGON NINJA	OCEAN
18	18	OPERATION WOLF	OCEAN
19	5	LEAGUE CHALLENGE	ATLANTIS
20	NE	IN CROWD	OCEAN

OUR VERY FIRST RECIPES

THE CHEF (AGED)	*COOKED WHAT?*
Mike Pattenden (14)	Jam tarts for his mum.
Steve James (12)	Mayonnaise omelettes and Andrews Liver Salts/coca powder 'fizz' for his mates in the den.
Mark Patterson (10)	Cornbeef hash and cups of PG Tips for the OAP centre (wasn't that sweet?).
'Commander' Tom Glenister (11)	Bully beef, hard tack and rations of Bacardi for the NAAFI gals at RAF Lyneham (at ease TG, at ease!).

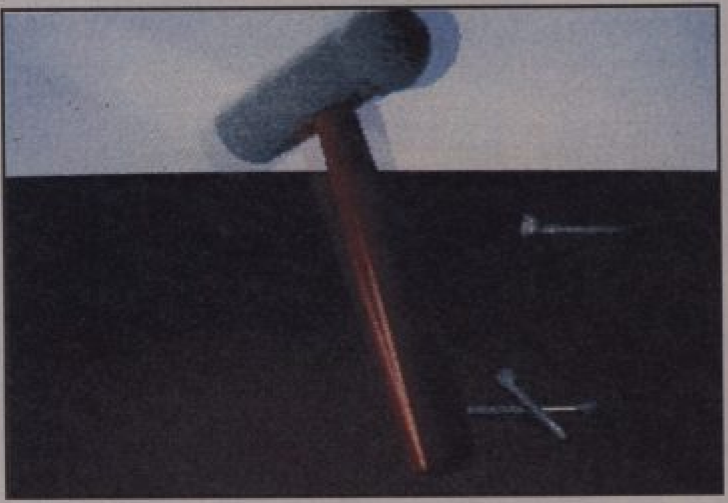


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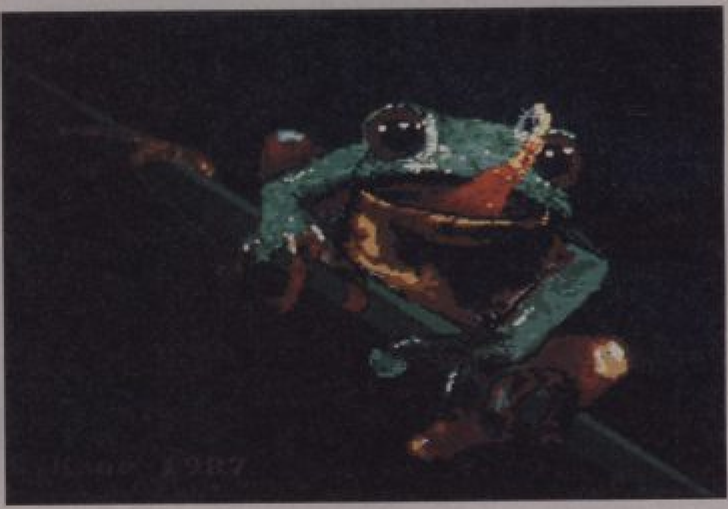
DEMOS

Not a Tobias Richter animation in sight this month. Never mind, there's some useful substitutes. Thanks to all the crews who sent in their material, particularly The Hacktrick Cracking Crew and the Ballcrackers. The rest appear courtesy of Seventeen Bit Software. Anyone who reckons they can do better should send their work to CU Demos, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Produced by Eric Graham for Byte by Byte using their Sculpt 3D and Sculpt Animate systems. The hammer bangs the surface causing the nails to leap into the air.



The second in Eric Graham's series, the ever popular subject of the tree frog. This time it swivels its eyes at a passing fly and suddenly snaps out its tongue to gobble it up.



COLOUR CYCLING: This demo was produced to show the simple animation effect of colour cycling using D Paint II or III. It contains some ten pictures produced demonstrating the effect showing land rovers, aircraft, fountains and abstractions.

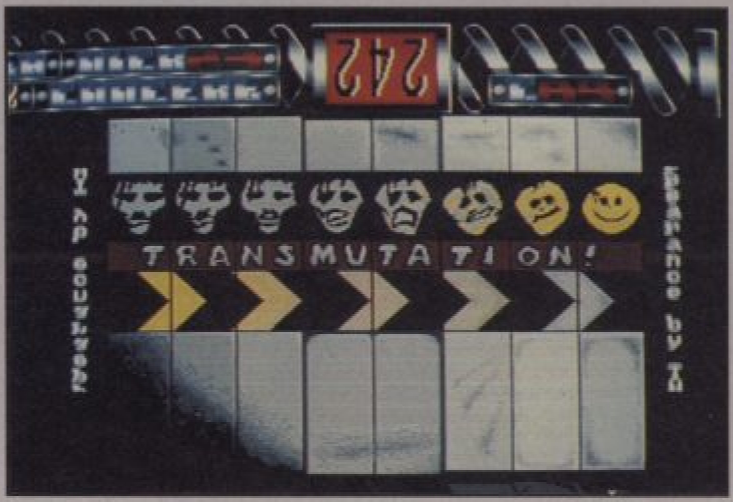






SUBWAY: Demo of the month for us. A smart little intro for Valdan featuring a scrolling message in the novel form of a graffitied subway train.

TRANSMUTATION: a spot of Belgian New Beat from Sweden's Ballcrackers, inspired by seeing leading exponents Front 242 at a gig.



The Hacktrick Cracking Crew continue their obsession with Jean Michel Jarre in their latest demo. It's another slideshow based on the Docklands extravaganza.



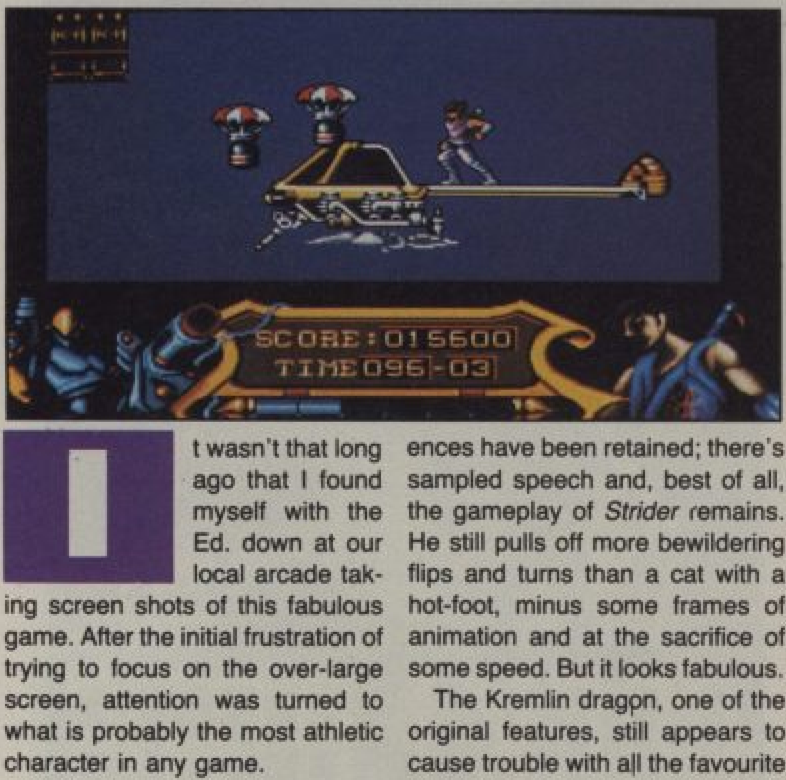




ST



And that's for Boris Yeltsin!



It wasn't that long ago that I found myself with the Ed. down at our local arcade taking screen shots of this fabulous game. After the initial frustration of trying to focus on the over-large screen, attention was turned to what is probably the most athletic character in any game.

Strider is a superbly animated coin-op with a somersaulting character who sprints down cliffs and defies gravity with the aid of a suction cup. Inconvertible, it seemed.

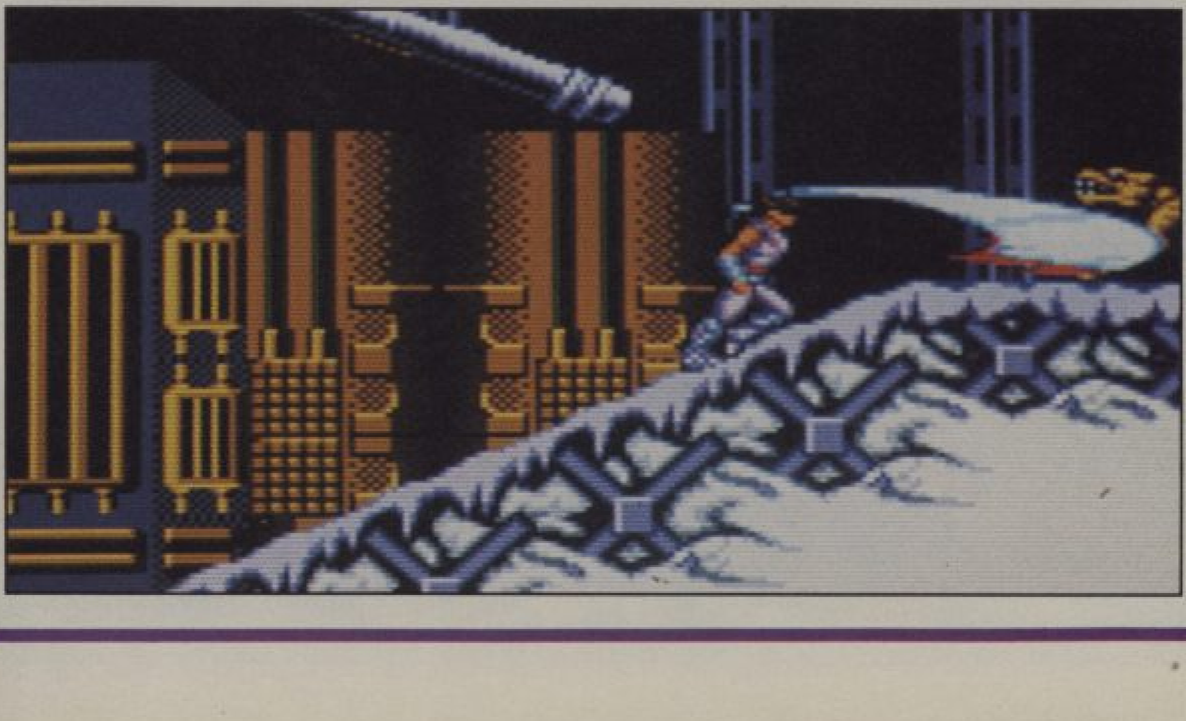
Hardly hyped, hardly promoted, the conversion belies all thoughts of that. The static background graphics are identical to those of the arcade. Between level sequences have been retained; there's sampled speech and, best of all, the gameplay of *Strider* remains. He still pulls off more bewildering flips and turns than a cat with a hot-foot, minus some frames of animation and at the sacrifice of some speed. But it looks fabulous.

The Kremlin dragon, one of the original features, still appears to cause trouble with all the favourite members of the Politburo transmuting into a giant communist worm which needs stamping on. Guy, the fifty ton steel gorilla, waltzes on screen after that to pound Strider to a pulp with tank-sized metal fists. Level two has the land mines and snow wolves to make life a misery. On top of that is a jump so immense it takes almost overy perfect timing to negotiate.

Strider's main defence, and a mean one at that, is the huge energy field he flips around his head, the size of which can be increased by collecting various human and robot leftovers. Another very useful littel implement is a collectible robot satellite which orbits Strider and fires intermittently, good for long range attacks. Life is based around an energy bar which depletes every time Strider has a brush with a nasty. Too many brushes and he's swept away another of his three lives.

The next ten minute were spent looking for the memory expansion or the elusive "second" disk. There were none. *Strider* is a completely self sufficient one disk product — but a good one at that.

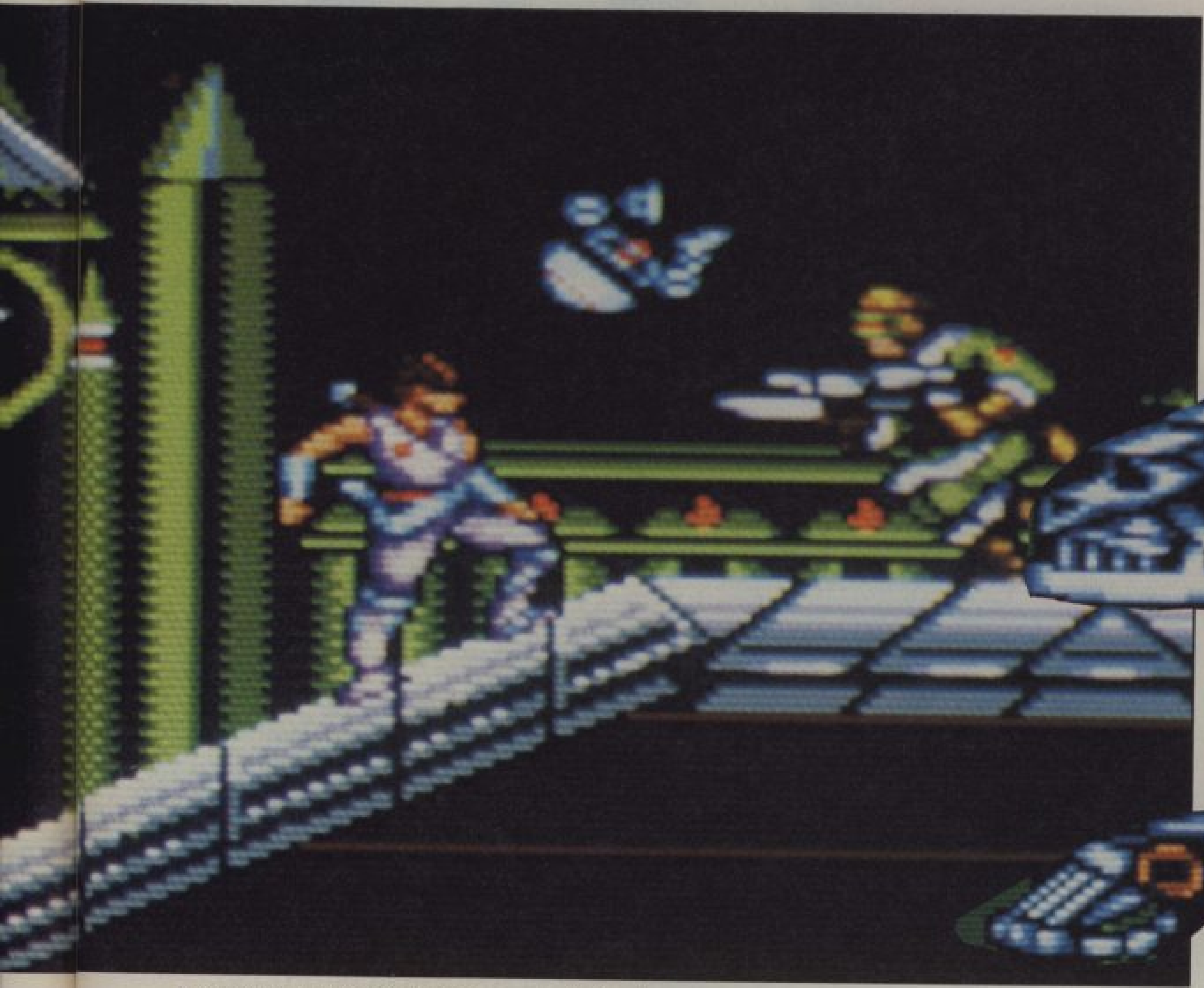


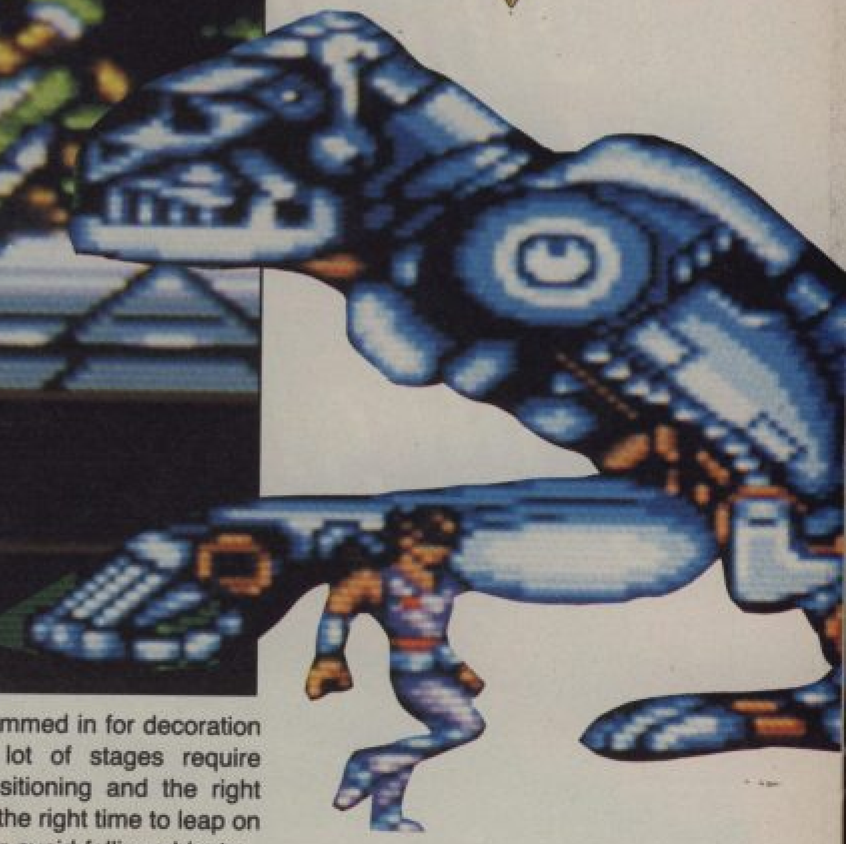


**US Gold/
Capcom
Price: £19.99**



TRIDER





It contains all the best ingredients for an excellent game. The gameplay is wonderful, there is always a hidden trap, nasty or puzzle needed to advance a section, and it's always worthwhile as none of the sections are repetitive. The game scores full marks for presentation, with sequences, cartoon pictures between levels and digitised speech. If *Strider* sounds a little bit on the awkward side to control, don't fret. The slanted eight-way control method applies, with up for jump and fire to use the energy beam. All other actions are dictated by the terrain and position of Strider, and ease of control which helps add to the playability of the game. They're not programmed in for decoration either. A lot of stages require careful positioning and the right actions at the right time to leap on to a wall or avoid falling objects.

A must for all arcade fans, and already looks set to challenge *Forgotten Worlds* and *Xybots* for arcade conversion of the year.

Mark Patterson

It's bed time for Bonzo . . . whip out your shield and kill the chimp.



SOUND	**89%**
GRAPHICS	**89%**
PLAYABILITY	**88%**
LASTABILITY	**89%**

89%

CU Compo

Well there's no point in trying to strain for a better line to tie-in this compo with US Gold's *Strider*, except to say that the self-same softcos have dipped into their coffers to purchase this wonderful prize for one of you lucky people.

The handy-sized VEM-S1(P) camcorder, from Sanyo, is a great little video camera with which you can take piccies of your best pal's wedding, your holiday in the Urals, the milkman, the cat or whatever else takes your fancy.

The Sanyo camera has a number of less-than-twiddly functions which mean that you can fade your 'movie' in and out and print the time and the date on the film.

Comrades this is yours!



The twenty runners up will each get a copy of *Strider*, so please let us know whether you own an Amiga or a 64, and, if you own the latter, whether it's disk or cassette driven.

And in keeping with *Strider*'s Soviet theme, the following questions have a red-tinged hue.

Number one, what was the name of the last Tsar?

Number two, who was the first Soviet cosmanaut?

And, finally, pop pickers, number three. Which toe-tapping euro disco group had a hit a few years ago with a smashing little song with the inimitable chorus — 'Ra, ra Rasputin, Russia's greatest love machine'?

Easy, eh? Answers on a bowl of borscht to arrive by no later than 7th October to 'Da, I'd like that corder, Boris' CU Camcorder Compo, Priory Court 30-32 Farringdon Lane, London EC1R 3AU.

And don't be late with your entries, little Gorbachovs, otherwise you'll grow a big red spot on your forehead.



CAPTAIN LIGHT
V
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The guy on the box is a hosta

SH



'**A**h-ree-yah!' (to be shouted in a Japanese accent) can't be a completely unfamiliar sound to anyone who regularly visits video arcades. It is of course the cry of the Shinobi, and one that countless Amiga owners will get used to hearing, now that *Shinobi* has finally been converted. Thankfully, all the war cries have been incorporated, along with the rest of the sounds of battle.

Sadly, one of the things that hasn't crossed over from the coin-op is the gameplay. *Shinobi* is fun and quite playable, but it's not even close to its arcade counterpart. Both scrolling and animation are exceedingly jerky, and the latter is limited to two or three frames per character. No prizes for guessing that this somewhat spoils the game.

As for the plot. You have been hired by the government to track down numerous crime bosses, all of whom are guilty of kidnapping girls. You have to seek through the enemy bases, killing every henchman you come across and freeing all the little girls. At the end of the level, you come across a multi-hit guardian. Destroy him, and go onto the bonus stage, which is a split-level shooting gallery where you fire an infinite amount of shuriken at ninja. These race across the screen on two platforms and occasionally leap forward from the rear to the middle platform. Beware of ninja who threaten to come all the way forward, because if they get too close you'll lose your bonus. All of this leaping backwards and forwards

Virgin/ Mastertronic
Price: £19.99

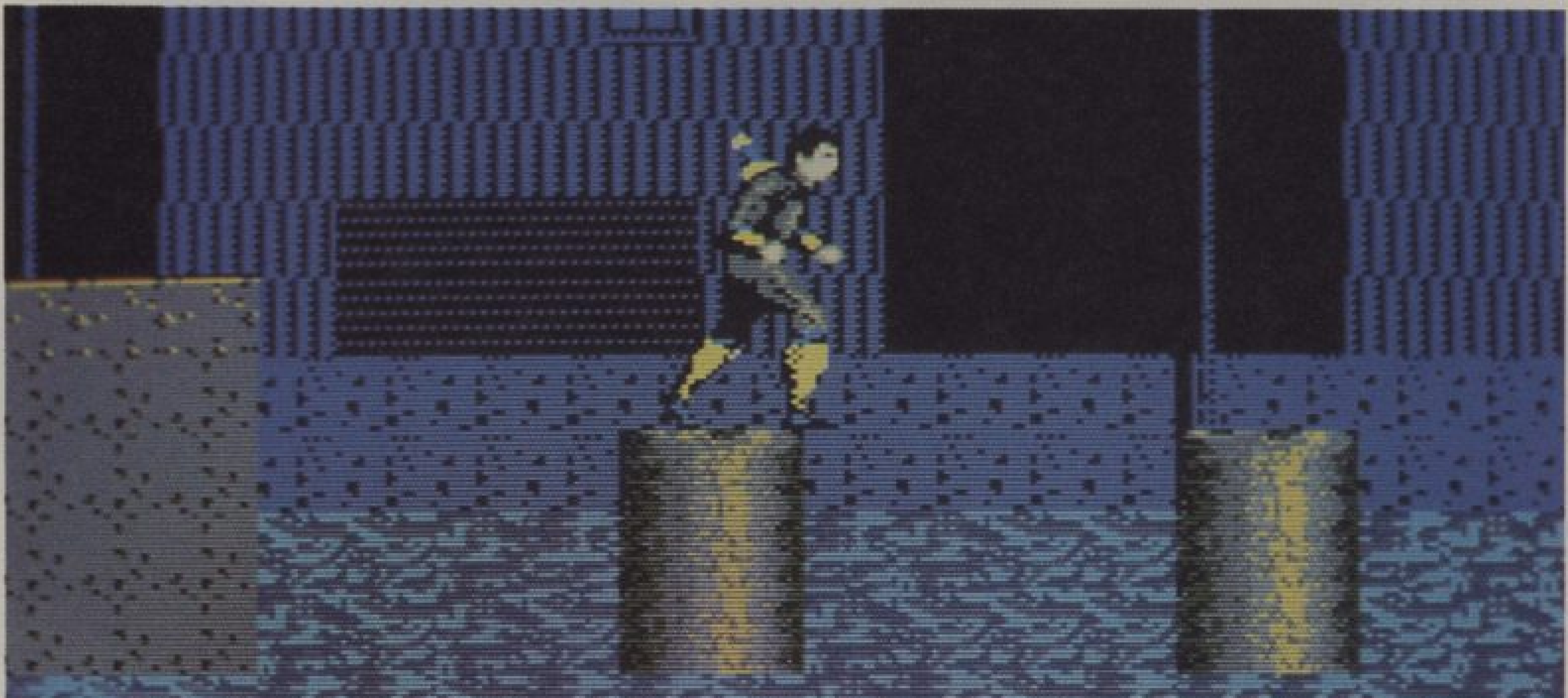


ostage.



Just for once, Spiderman's a foe.

HINOBI



Jump from pillar to pillar so you won't get wet.

makes the game feel very similar to *Rolling Thunder*.

Your enemies are thugs, who just wait to be shot, and gunmen, who take shots at you, and then wait to be shot. Additional challenge comes in the form of shielded guards, who harbour the hostages and can only be shot from up close. Oh, and enemy ninja do have a tendency to appear from nowhere and leap all over the place.

Choose from four ways to kill an enemy. First, and possibly the one method you will use, is to throw shuriken, but as you progress, you can collect guns and shoot bullets instead. Should you get close to an enemy, you can swipe him with your sword rather than fire a missile. Finally, there is your Shinobi, a mystical, magical, ninja spell that results in dozens of ninjas appearing and killing everything, rather like a smart bomb. And just like a smart bomb, you get one to use per level or life.

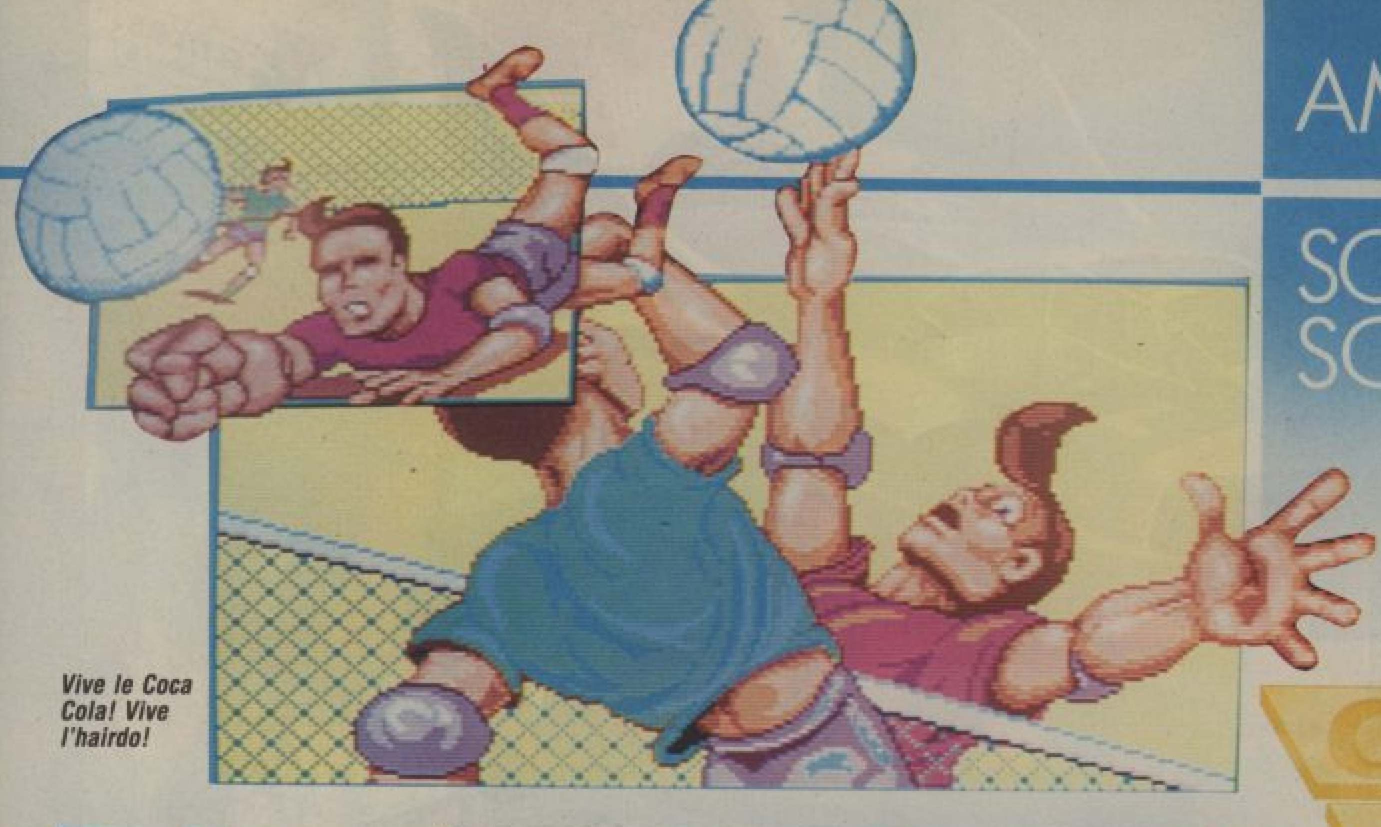
Having grown to love the coin-op, I must say that this version of *Shinobi* leaves me feeling disappointed. The end result looks careless, and with so much potential wasted, that's a far worse criticism than if the game had been a duffer in the first place.

Tony Dillon

SOUND	**78%**
GRAPHICS	**69%**
PLAYABILITY	**65%**
LASTABILITY	**63%**

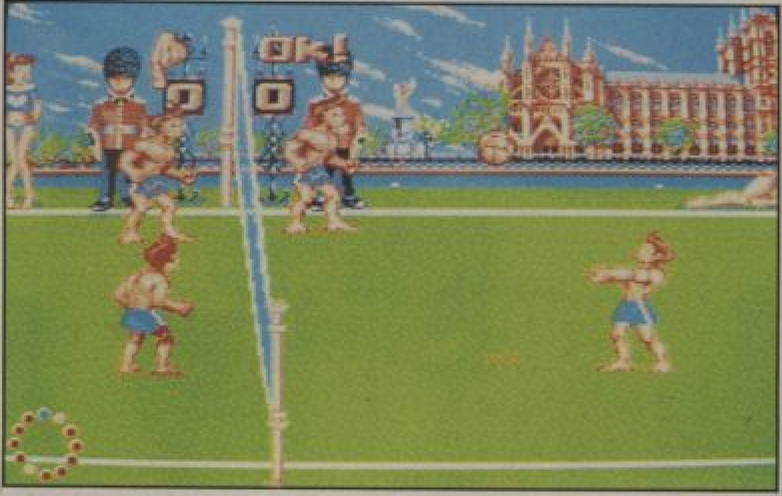
77%


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Vive le Coca Cola! Vive l'hairdo!

BEACH VOLLEY



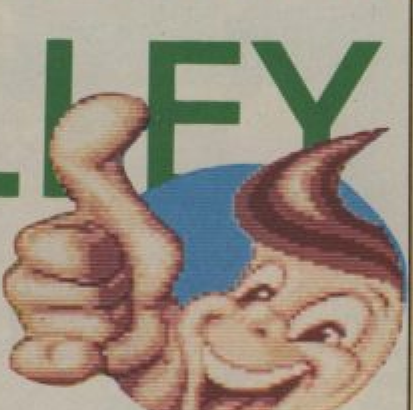
Thumb marks the server, the spot the trajectory.

This is one of the most addictive games I've played in a long time. *Beach Volley* is as simple to play as it is gorgeous to look at — and by simple I don't mean easy, but brilliantly straightforward in idea.

The origins of beach volley lie in California. All you need to play it is a net, two teams of two players each, and, of course, a sun-kissed stretch of sand.

The game has both one and two-player options, and the rest is simplicity itself. First of all you or your opponent serves, knocks the ball over the net to an opposing player, who passes it to his team mate, who lobs back over the net, the the process is repeated. A flashing symbol indicates the spot where the ball will land; the ball can only be touched twice when it's your possession; and the first team to score seven, with a margin of two, wins. And that's it . . .

Apart from the fact that *Beach Volley* sets a furious pace, and you can get to do close-to-the-net smashes, volleys from the rear of the court, and you can play bluff with your opponents. I love playing table top football — *Beach Volley*'s similar in that you instinctively know what your next move should be but are your reflexes up to the test?



The graphics are really quite enchanting, in particular the animation sequences which link each level. Every game takes place in a different country, and the links take the mickey a bit; so, for instance, you'll arrive at Hawaii on a sailboard which has been strapped to a sea serpent.

The title screen has been drawn like a page from a teenager's comic. The programming for this game was done in France and it has the look of a Frenchman's idea of what the perfect American 'yoof' should be like; so thank God that it wasn't programmed in America, or we would've got the Waltons.

And that's it, apart from to say that *Beach Volley* has a jolly nice soundtrack full of rock 'n' roll and other popular noises and that you really ought to give this one a go. It's got nice big sprites, dayglo colours, and it's actually rather good.

Steve James

In for a duck.



Ocean
Price: £24.95

SOUND	86%
GRAPHICS	89%
PLAYABILITY	87%
LASTABILITY	89%

88%



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OIL IMPERIUM

It's time to polish up on the dirty tricks and perfect that evil sneer again for a game that will bring out the nasty streak in everyone.

In *Oil Imperium* you are an oil magnate trying to wipe out your opponents and gain a monopoly on the world's market. To start with you must establish yourself; build an oil field or two, buy a storage tank and you're all set to reek havoc on your rivals.

Once you've got a bit of money you can hire mercenaries to set fire to oil fields, rob a competitor's bank, blackmail rival agents or blow up storage tanks. Of course, your opponents will be trying to do the same to you, but there is a way to stop them. Detectives can be hired and if they uncover any illegal dealings then a court case ensues where some of the offender's oil fields can be confiscated.



Please don't play with fire (that was a public information film).



Thar's black gold in that thar strata.

The normal day-to-day running of the company is done from the office, but sometimes you may have to pop out to extinguish the odd fire, connect the occasional pipeline or drill for oil. These three events make up the arcade action part of the game.

It's been a long while since I've seen a game that's as well presented as *Oil Imperium*, every part of the game is very slick *(good pun, Mark! Ed)* and easy to use.

The graphics are very impressive in all respects, right throughout the game, and because of the multitude of possibilities they are also extremely varied. There are very few sound effects but the excellent music more than makes up for this.

You can choose to play against the computer, friends or a combination of both, and what's more, there's four variations of the game to test the budding tycoon to the full. Each time you play is slightly different because of the random distribution of oil.

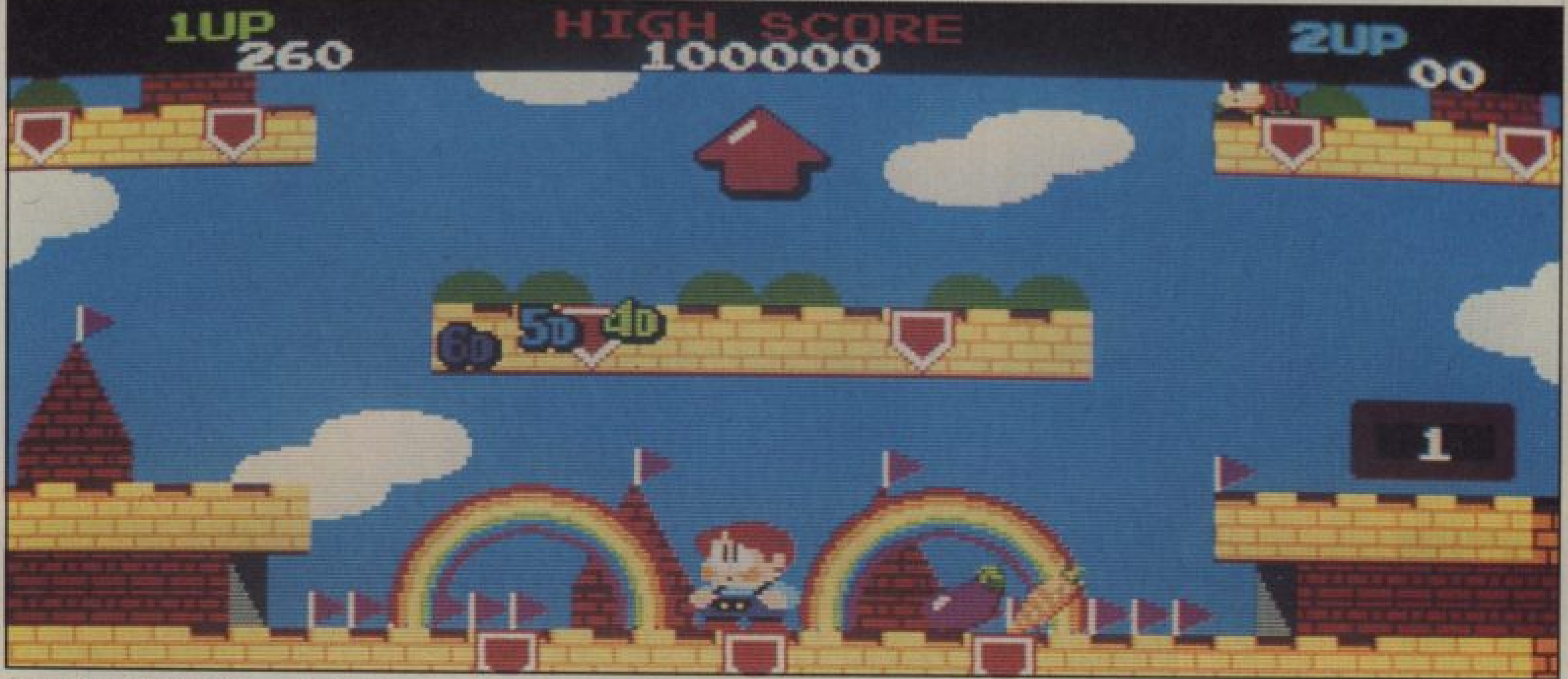
Oil Imperium mixes strategy with arcade action and the result is a real winner that will have you hooked for weeks. If you want something to get your teeth into then this is the game for you. By the way, don't worry if all this sounds a bit like Dallas; it isn't a dream, it just plays like one.

Mark Mainwood

Reline
Price: £24.95

GRAPHICS	**90%**
SOUND	**82%**
PLAYABILITY	**88%**
LASTABILITY	**92%**

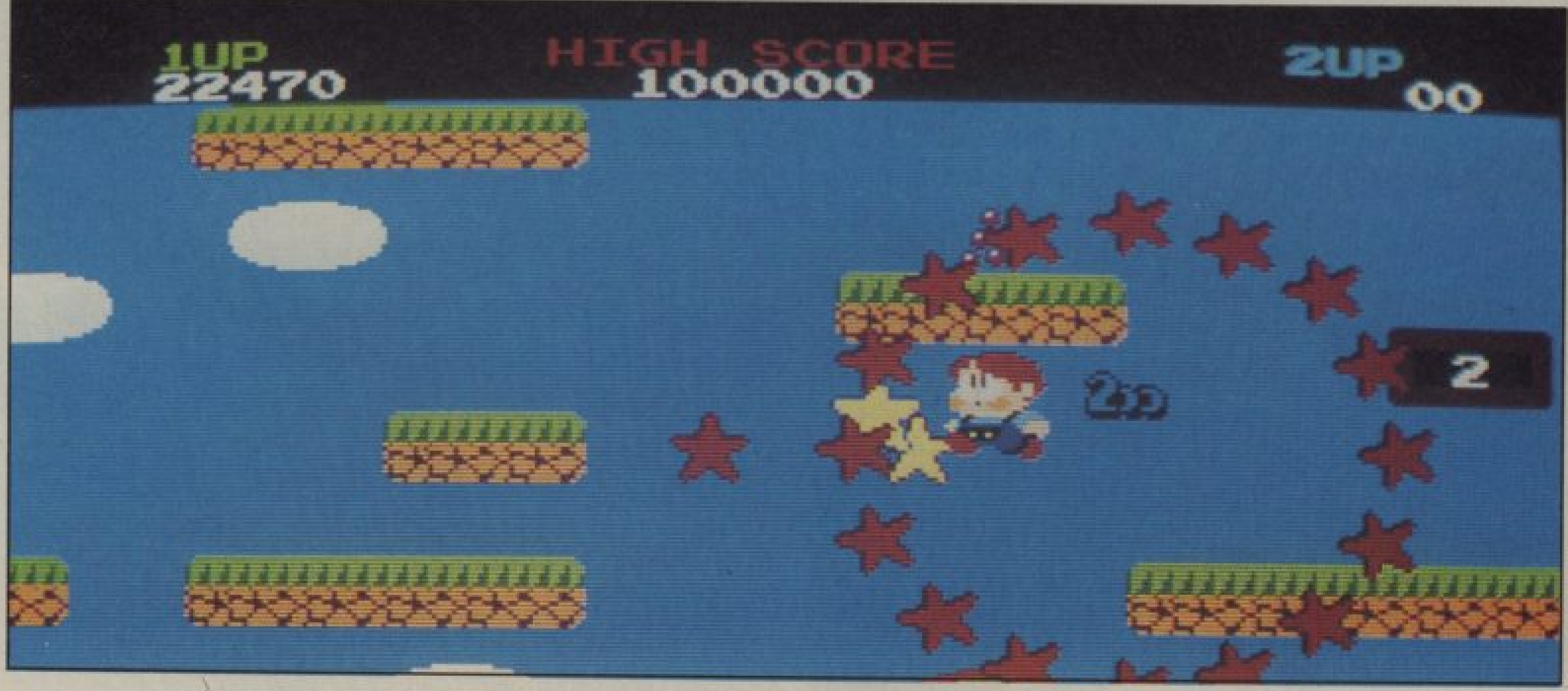
85%



Follow the yellow brick . . . wall (?).

RAINBOW

Pick a lucky star.



Price: £24.95

At last we have a piece of software that pushes the boundaries of the human imagination in no less than two categories. Not only is it the most perfect arcade conversion to date, it's also the most sickeningly cute game ever to appear. So cute in fact, that it makes *The New Zealand Story* look like a Stephen King movie. Just listen to the plot.

Bob and Bob (remember them, the really cute dinosaurs from *Bubble Bobble*) are back, only now they've evolved through a couple of million years and are cute little sexless humans in dungarees. These are no ordinary humans, however, these are humans with a mission. The seven Rainbow Islands are in danger of being destroyed by the Boss of Shadow, who intends to take over the seven islands and turn all the



residents into his disciples. You, taking the part of Bob or Bob (or both in two player mode) have to traverse 28 levels (four an island) of fun and adventure.

Each level is composed of a vertically stacked series of scrolling screens each full of things like platforms, nasties and sweets. The platforms are there to help you get to the top of the level, where the goal line is set. Take it that far and you're presented with lots of bonus items and a wonderful feeling of accomplishment. The bad guys are there to stop you, and what a lovely assortment of characters they are. They range from sweet little hedgehogs and ladybirds to cute little tanks and bomber planes on the combat island. The bad guys are there to stop you from getting to the top of the level, and this they do any way they can, either by launching some sort of projectile at you, or by simply running into you.

And now we come to the most revolutionary thing about game design, your weapon. Easily the single most versatile weapon ever to fall into the hands of an evolved homo sapien, the rainbow. The rainbow can be used in many ways to eradicate the bad guys. You can hit them with it, you can trap them under it and jump on it to kill them, or just leave them under one to die.

There are also various ways you can enhance your weapon. By collecting special potions you can develop your rainbow to a double rainbow, even a triple rainbow. You can speed up the firing rate and even yourself by collecting the infamous bubble bobble running shoes.

To say Craftgold's work is a fair translation would be unfair. It is exactly the same as the coin op. It looks identical. It sounds identical, and it plays identically. Veterans of the arcade game will have absolutely no problems getting to grips with it, and once newcomers have it mastered it's odds on they'll be able to get a fair way into the arcade version *(assuming they can find one — Ed).*

The graphics are brilliant. Colourful and full of character, even our miserable Ed melted at the sight of a screen full of rainbows and ladybirds. And that is its attraction.

It's just one of those games that it's almost impossible to get frustrated at. Almost.

ISLANDS

Turnips and fried eggs are icons.



The sound is excellent too. Loads of cheeky spot effects and a remixed version of 'Somewhere Over The Rainbow'. Come on gran, get those knees up.

A brilliant game. Perhaps not the most lasting of games though there's a darn sight more to it than *Bubble Bobble*. Buy it. Please.

Tony Dillon

Bob's scored, it's time to eat.



SOUND	**88%**
GRAPHICS	**89%**
PLAYABILITY	**90%**
LASTABILITY	**87%**

88%


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GEMINI WING



One of the larger sprites.

Virgin
Price:
£9.99 cass
£14.99 disk

Tabloid newspapers in the future won't be dissimilar to the ones we have now, according to the soothsayers at Virgin Mastertronic. Aliens from a far-off galaxy have been libelled by the 'Soon Day Spirit'. Will they sue? No — they're going to wipe out the Earth instead. Enter our last defences: the Gemini Wing.

What lies behind this strong contender for the 'Scenario of the Year' award is, in fact, a rather superior vertically scrolling shoot 'em up, with many of the usual features and a few unusual ones. The now standard collect-an-icon-to-upgrade-your-weapon system is still there, but has been altered slightly to create a 'gunball' system. When certain aliens are killed, they leave behind an icon, with up to six or seven hanging around waiting to be collected at any one time on screen. Naturally, with so many to collect, they don't all provide a better upgraded weapon. Each icon will provide a short burst of increased weapon fire, before your ship reverts to the standard weapon.

Unfortunately, this new system doesn't work as well as the more traditional tooling-up system. The availability and potency of the icons seems to be a fairly random event, which means you can get a long way with one game, and absolutely nowhere the next, because there aren't any icons. This proves immensely frustrating, as it has little to do with skill, and a great deal to do with luck.

In addition, the fire button has to be held down for about a second before the upgraded weaponfire is released, and while a second isn't very long, in the middle of a shoot 'em up it's plenty of time in which to die. Although over time you'll learn to ration icons with a greater effect, it's still frustrating, and the more usual system is preferable.

As I have already mentioned, the action is incredibly fast and ferocious, with a myriad of different aliens attacking at once. Commendably, the speed of the game is maintained no matter how much is happening off screen, although the music slows a little. Sometimes there is just too much going on, with too many aliens and bullets heading your way, and the easiest way to get to the next section is to die and fly your next ship through while it is still at the 'usual 'flashing invincible' stage. I'm sure that over time the player would become more adept at dodging so many aliens, but initially it is a little discouraging to die on such a regular basis. The sound is good, with a couple of nice tunes and sound effects, the graphics are blocky on occasion, and, at times, it's nigh on impossible to see what's going on.

This has, despite the power up problems, the makings of a good shoot 'em up. It's just a shame that it's that little bit too frenetic and, visually, godawful mess.

Sean Kelly

GRAPHICS	**68%**
SOUND	**80%**
PLAYABILITY	**79%**
LASTABILITY	**83%**

71%

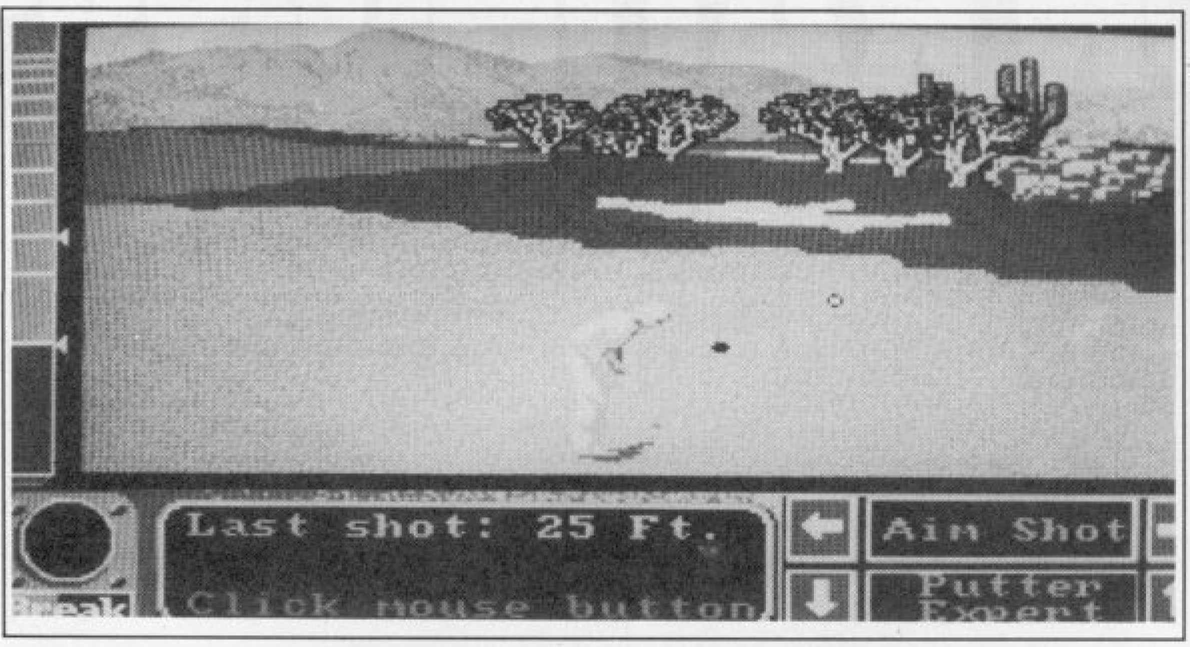
AMIGA

Unfortunately, the Amiga version is not on a par with it's eight bit buddies. Graphics are of course superior, but could have been better. Sound is weak and unmemorable,' and gameplay is much slower and simpler. All in all, a fairly standard Amiga shoot 'em up, disappointing when stood next to the 64 version. Amiga disk costs £19.99.

GRAPHICS:	**78%**
PLAYABILITY:	**63%**
LASTABILITY:	**64%**
OVERALL:	**64%**



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JACK NICKLAUS'

GREATEST 18 HOLES OF MAJOR CHAMPIONSHIP GOLF

Like basketball there is no shortage of golf games on any machine, particularly the Amiga, which whilst being relatively young in hardware terms can count over half a dozen golf titles written for it already. Any addition for this reason has to be of good quality otherwise it's just going to be passed over. *Jack Nicklaus* is good enough to hold its own with the rest and, in some cases, better.

Accolade have chosen to go for an endorsement from one of the greatest golfers of all time to boost sales, but in truth its execution is strong enough not to warrant it. After an initially worrying bout of disk swapping the game sets itself up with clear and precise options. These include choosing whether to play alone, against the computer (you can choose its skill level by selecting from a list of names which include pros, women pros, experts and beginners) and deciding which course to play. There are two from the US — Pine Springs and Desert Mountain, and, a specially put together round of big Jack's favourite holes around the world.

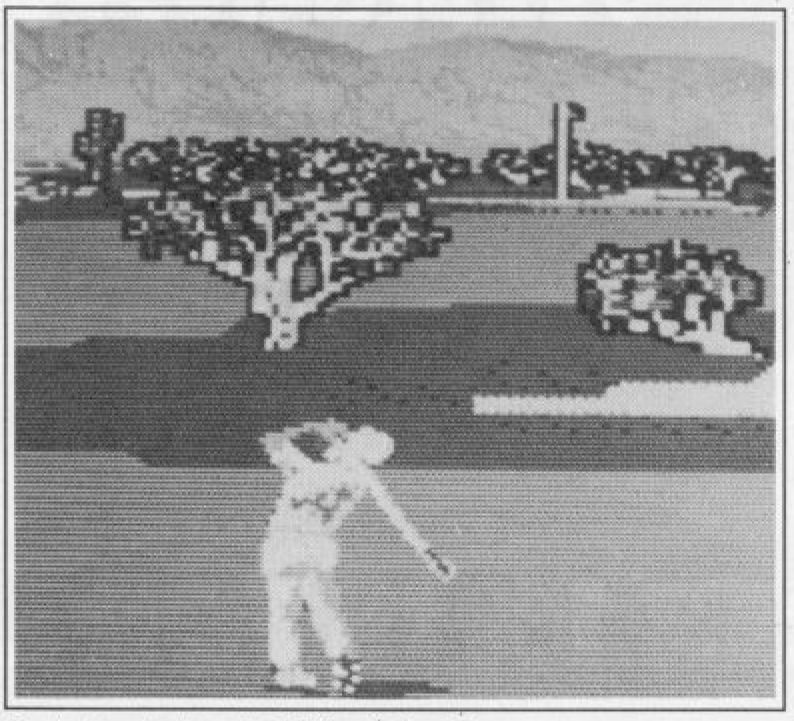
The gameplay is simple. You hit the ball simply by tapping the mouse button or the keyboard, once to start the swing, and once again to control it as the power bar at the side of the screen drops. Direction is manipulated by dragging a little guide ball at the top of the screen to the left or the right. A meter at the bottom shows the direction and strength of any wind, and later, when you putt, it shows any break from the green. All this is performed swiftly and efficiently enabling you to concentrate on the game.

Graphically *Jack Nicklaus* is amongst the most impressive sports sims I have seen, with each individual course drawn out exactly, with natural features like water and trees outlined and filled in using a large palette of colours. One drawback though is the amount of time it takes to generate the screen. Each time you change location the screen is slowly revealed as a window pulls back. More annoyingly still, it has to access the disk if you want to see an overhead view (very useful) and then draw the screen again afterwards.

The golfer though, is very neatly illustrated and faultlessly animated as he swings cleanly through ball after ball in a way which would make even the Golden Bear himself envious. Sound, as is usual with these kind of sims is minimal, and although you get a nice thwack when you hit a second shot, you don't hear it when you drive for some reason. There's a generous round of applause when you sink a birdie, too, but it would have been nice to hear some other sounds — the odd cheer, or shout of 'in the hole!'.

Compared to the likes of *World Class Leaderboard* Accolade's version acquits itself impressively. There are some problems — the computer controlled opponent is agonisingly slow. I have some reservations about the putting too which doesn't work as well as it should, and there are some inexplicable mistakes when you play, but these are outweighed by the general playability and attractiveness of the product. Jack should be pleased.

Mike Pattenden



Good relaxed swing, Jack. Follow it through.

Accolade
Price: £24.95

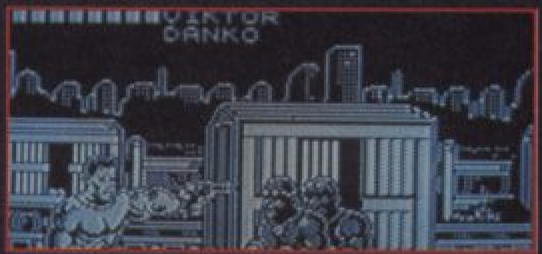
SOUND	62%
GRAPHICS	90%
LASTABILITY	86%
PLAYABILITY	85%

84%

ACTION RATING-99%







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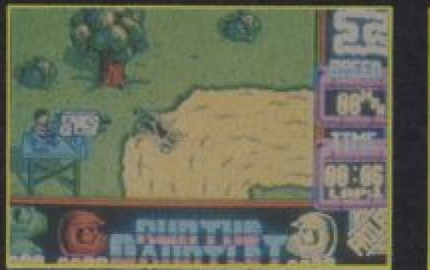


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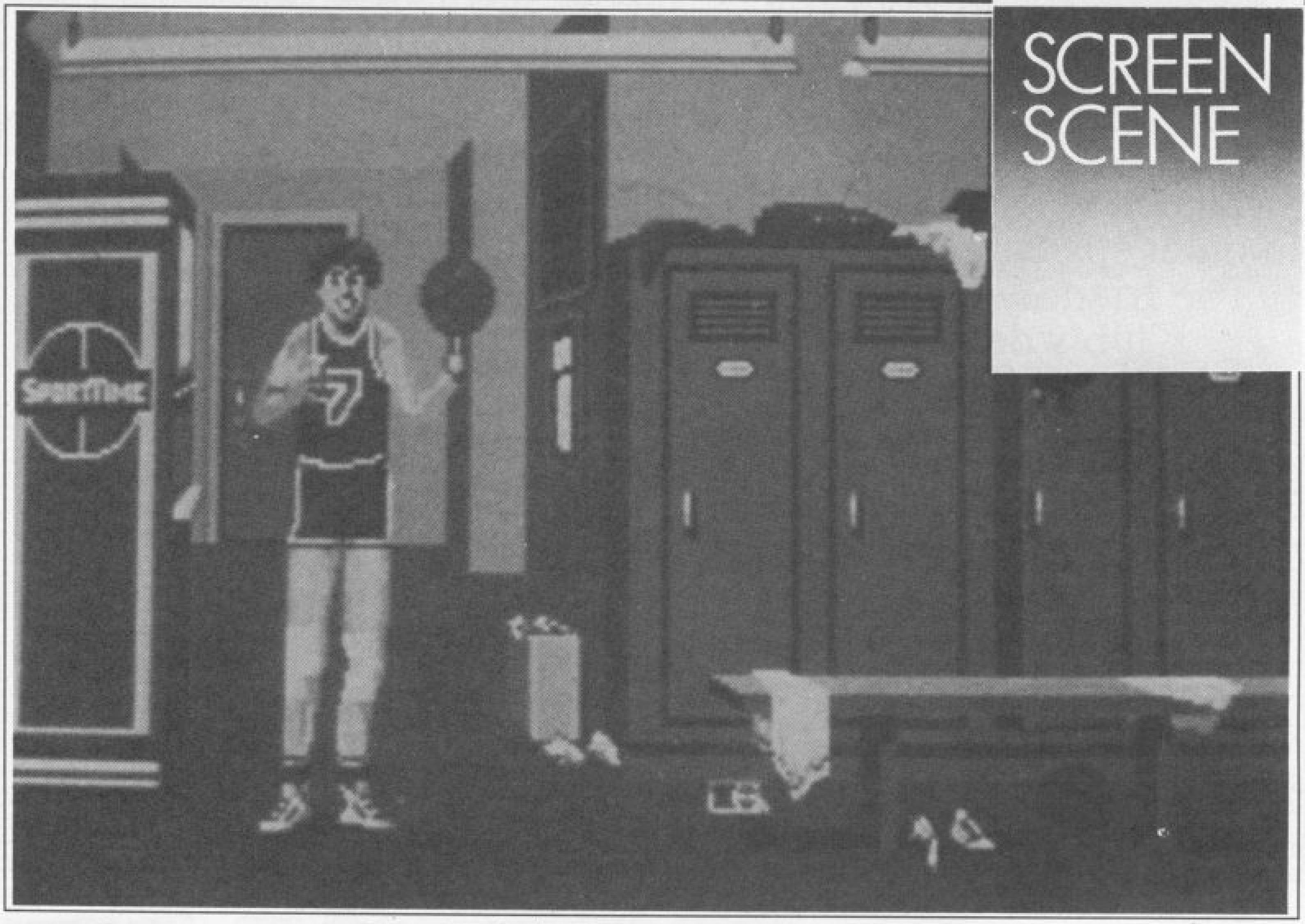
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OMNI-PLAY BASKETBALL

A modern sounding title and a trendy game to match. Gone are the traditional one/two player options followed by a basic game. In fact you don't really get a traditional game at all.

Contained in the packaging of *Omni-Play Basketball* are two disks. One is nothing more than the game operating system, while the other disk contains the actual game modules. The first module contains all the details for the SBA league. With this scenario you can choose whether to coach (managerial option) or play ball (arcade option). In the arcade game you still have to take the part of the player nearest the ball, but since there are only five team members per side, confusion is limited.

Considering the complexity of moves in a basketball game, control of the team is quite simple. More important, though, the feel of the game is very slick and fluent.

The managerial option is not very complicated, and mainly involves selecting the appropriate options then *watching* how the match will progress. If you feel like putting yourself totally in charge you can opt for a compromise between management and play. This gives you the best all-round control with the team, often giving good results; but it can cause some foul ups.

The second module, however, is very different from most other sport sims. Called End Play, rather than giving you an aerial or side-view of the court, you see the action from the end of the court. It's an original idea but confusing. Mindscape are promising more add-on modules, so who knows what to expect next.

Probably the most striking feature about *Omni-Play Basketball* is its graphics. They are realistic and contain some fabulous touches. Depending on where you are in relation to the net, the player will lob, short pot, maybe even a slam dunk; the game just seems to change every time you play it. But it's the intermediate screens that really are impressive. Amongst others, they depict the coach giving the team a talking to, or the NBC reporters with teeth that look like an advertisement for Ultra-Brite. This sort of detail gives the game a slightly more professional appeal, albeit slightly reminiscent of Cinemaware's style.

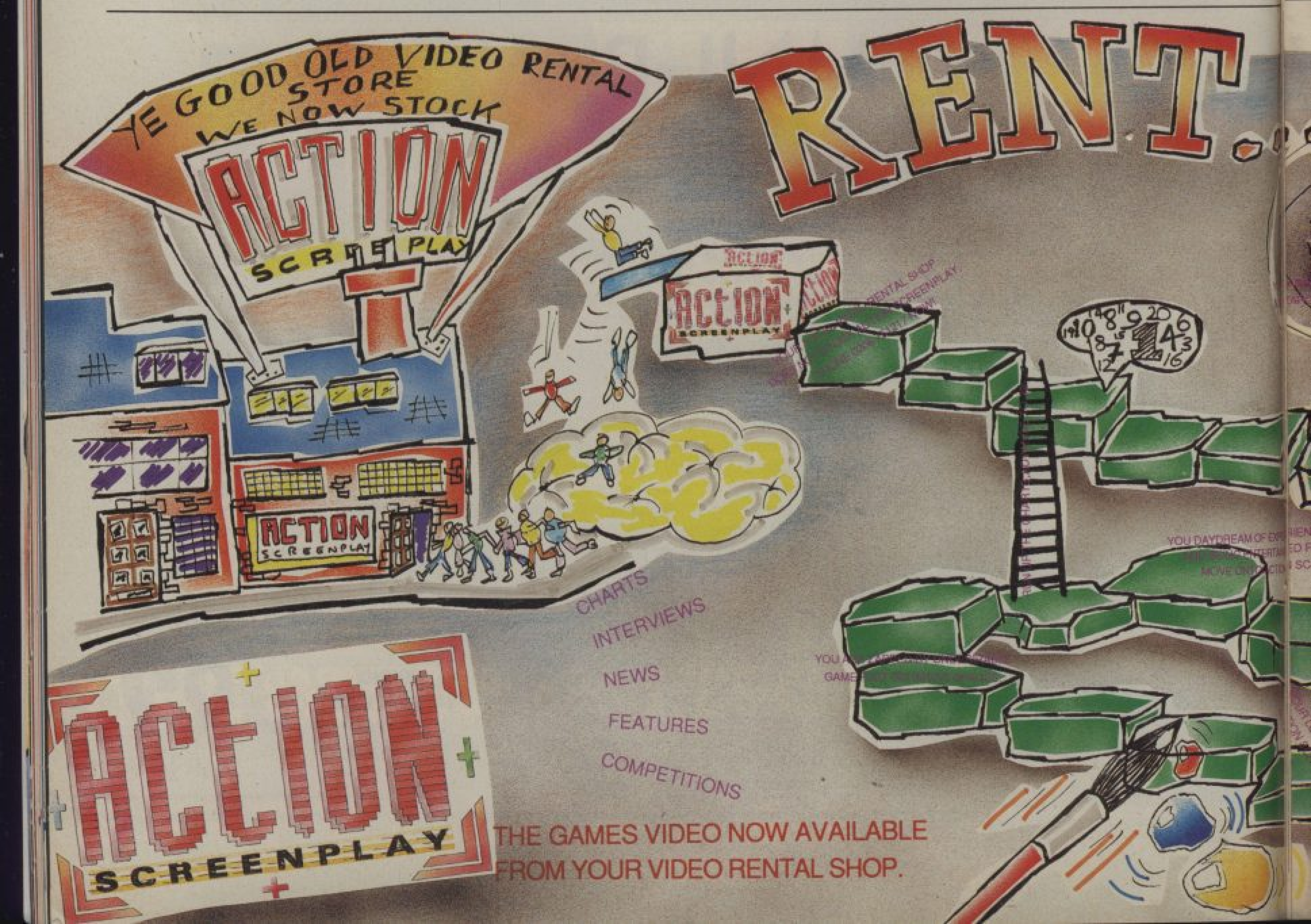
This isn't a game which appeals only to die-hard basketball fans, it's too good for that. Everything about it is of a high quality, and it is exceedingly well programmed. The only flaw I found is one common to nearly all serious sport simulations: they just don't produce enough variety. With this game, the expansion modules might help to reduce that but it remains to be seen.

Mark Patterson

Mindscape
Price: £19.99

SOUND	**73%**
GRAPHICS	**87%**
PLAYABILITY	**83%**
LASTABILITY	**80%**

82%



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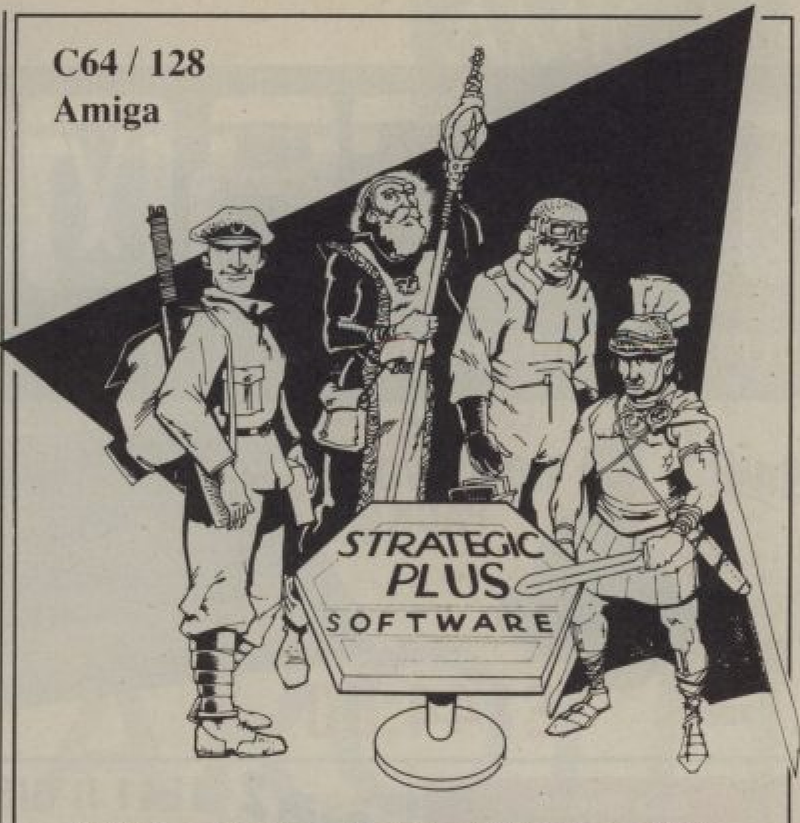


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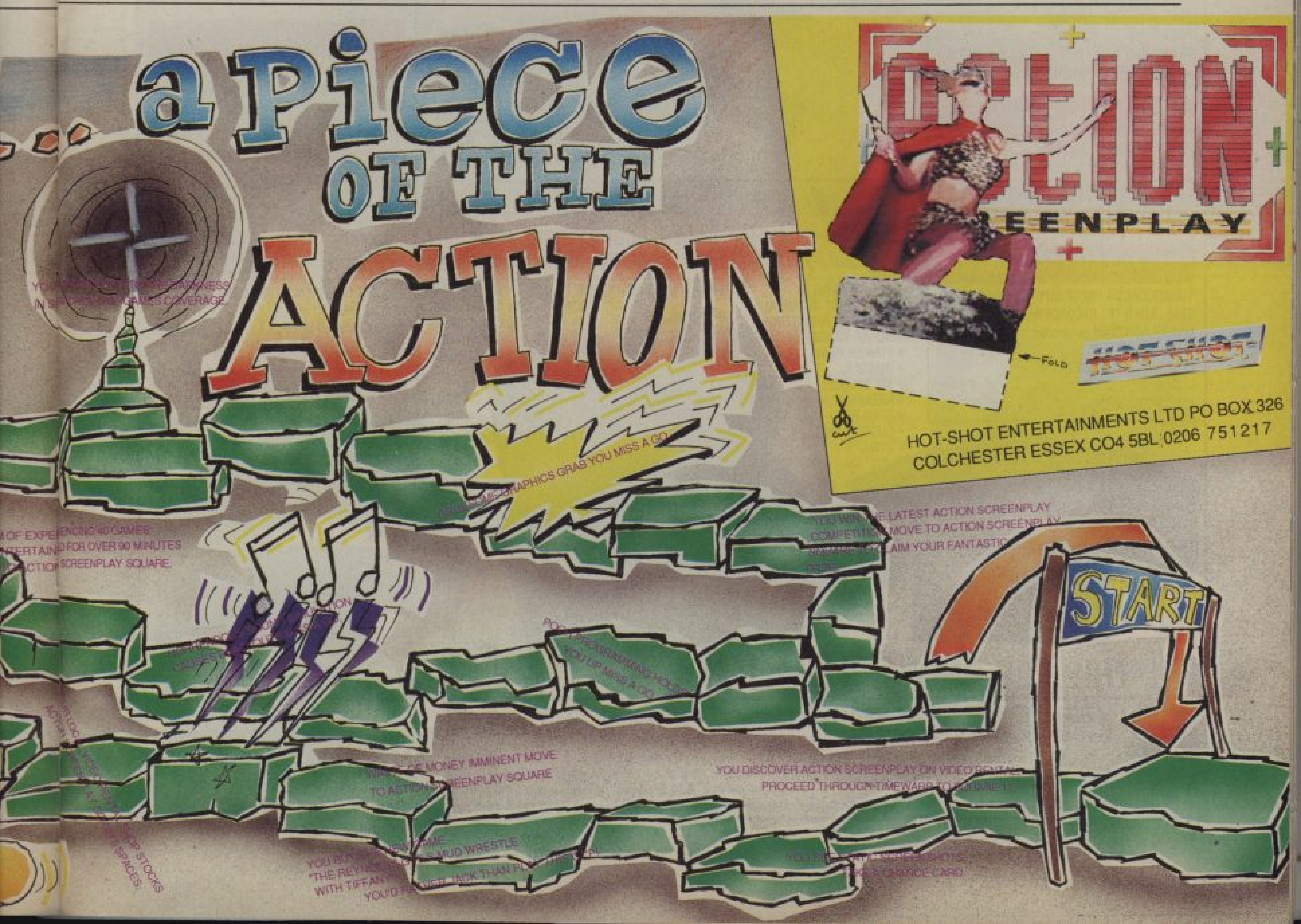


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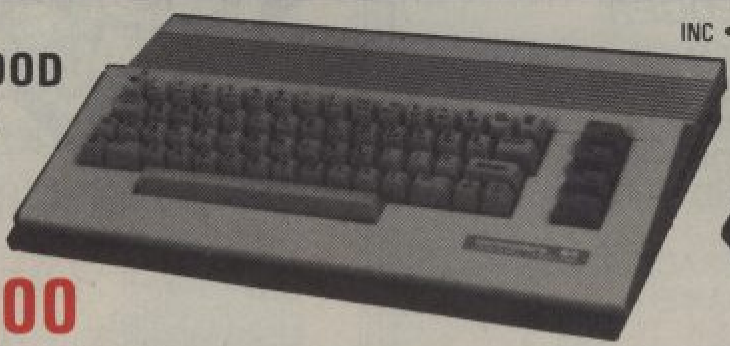


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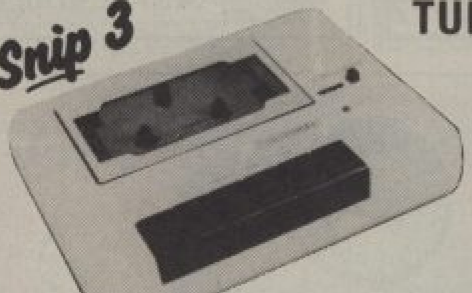
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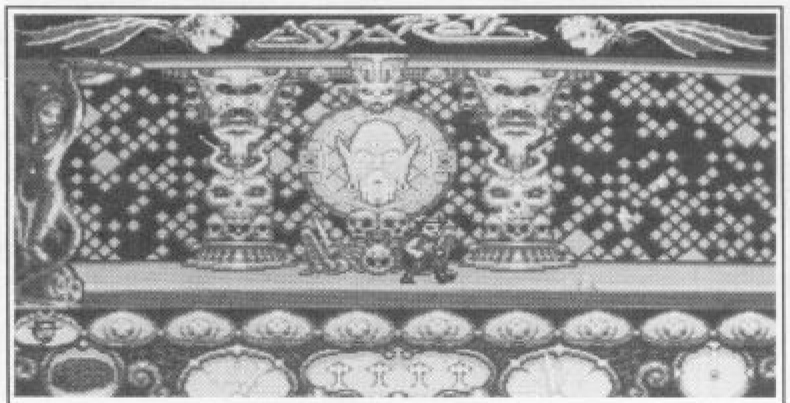
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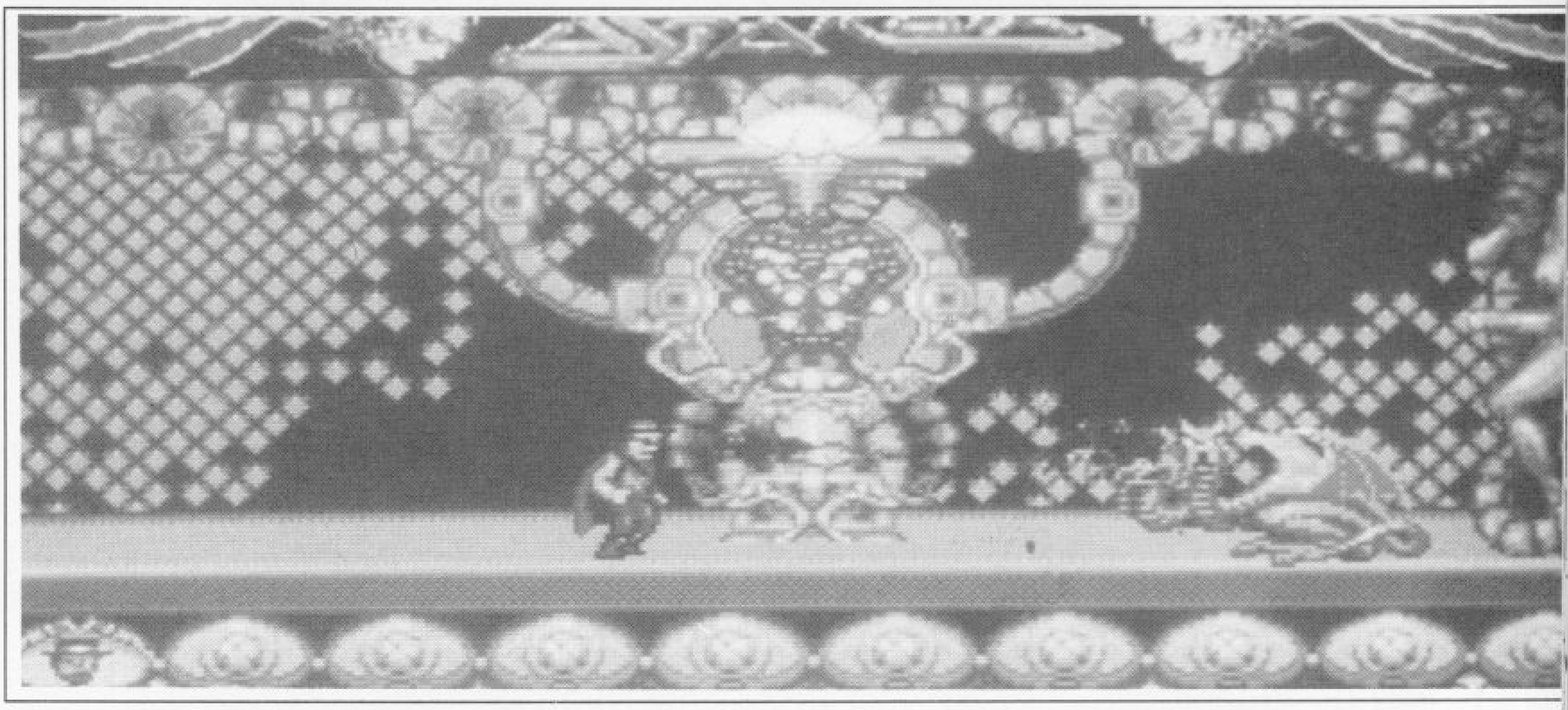
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Dodgy cover artwork is always a bad sign. I get the feeling that when a company knows that the product they are working on isn't all that special, they intentionally stick unusual artwork on the cover to disguise it. Does it work? Never.


Pretty backgrounds do not a good game make . . . .

ASTAROTH

Now, I'm no expert in this field of mythology, but as far as I can make out, *Astaroth* is some sort of supreme evil being that has to be destroyed. There is only one thing in the universe that can kill it, and that's a normal mortal who is carrying the nine mystical talismans (talismen?) of Zargue. Astaroth knows this, and so has taken the nine talismen and hidden them deep within her caverns. Lucky you have been chosen to get in, find the nine talismen and utilise their powers to kill Astaroth.



Sounds a bit like a bad deal to me. You know what the worst thing is? You are totally unarmed. The only thing you are able to do is dodge. Unfair or what? Still, as you travel through the flip screen maze, you find the nine talismen, each with it's own special power. One allows you to fly upward, another bestows upon you the ability to breathe fire and so on. Believe me, without these, you are not going anywhere.

Graphically, it's not much. The backdrops and enemy sprites are nicely drawn, but very very repetitive. The main sprite is a bit strange, and the animation is poor. He glitches when he walks, and something tells me that the animation cycle is about five frames short. The worst thing of all is the fact that after all this time, Hewson are still bringing out flip screen games. After seeing how well *Stormlord* worked, you'd have thought they might at least have tried it out on this.

Astaroth is a very dull game to play. The element of exploration is there, but because of the very limited nature of the backdrops, you never really feel that you're getting anywhere. The challenge rapidly becomes very boring too, being limited to only four things: skulls and bats that swoop about, and raindrops and rocks that fall from the roof. I can't see anybody wanting to get all the way through this.

Not the best game Hewson have ever released. Short on gameplay, short on graphics and short on variety. I'd say this game is lacking a little, wouldn't you?

Mike Pattenden



Hewson
Price: £24.99

GRAPHICS	72%
SOUND	76%
PLAYABILITY	70%
LASTABILITY	65%

71%

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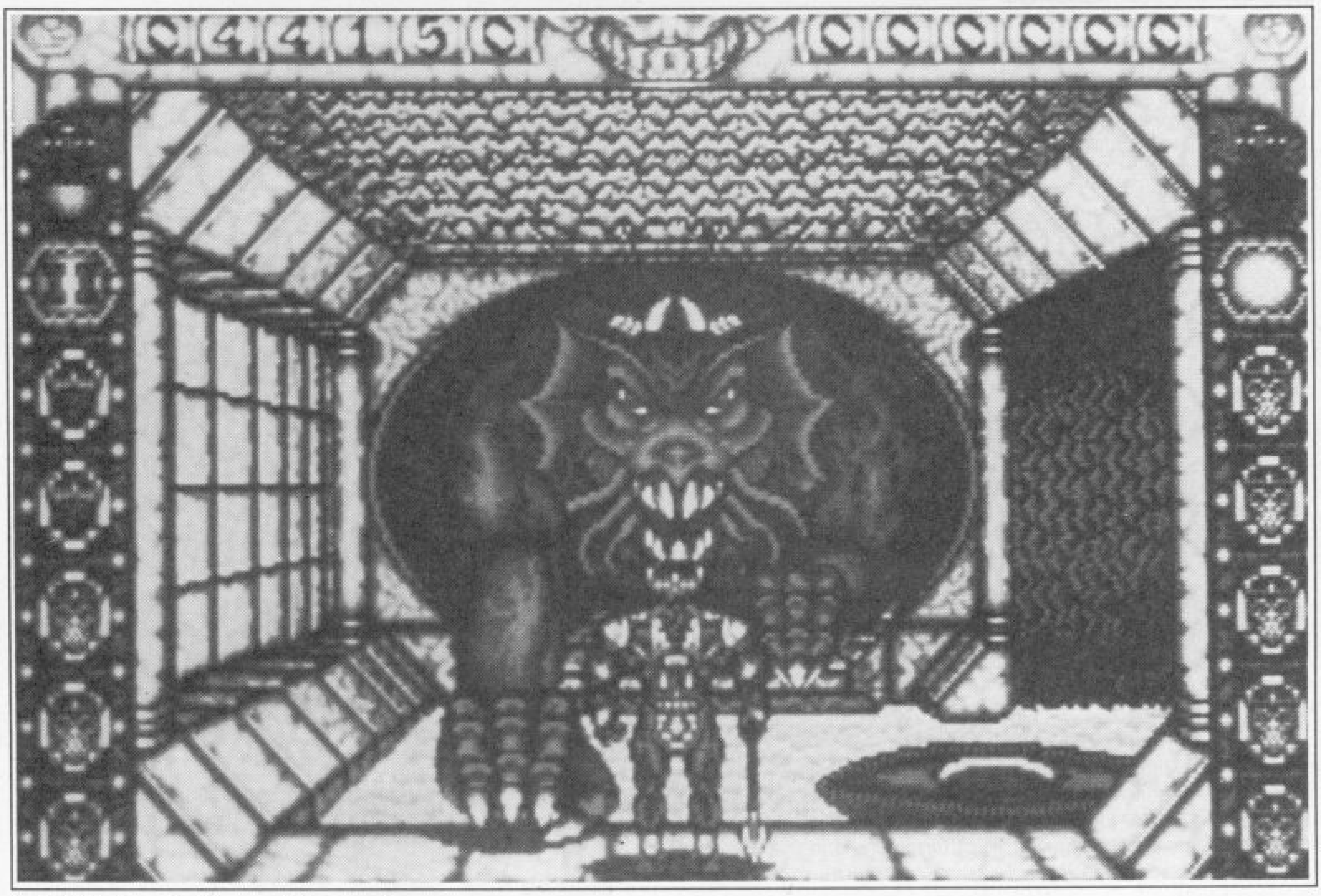
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CASTLE WARRIOR

AMIGA

SCREEN SCENE



Castle Warrior at Boots' prescription counter.

This game looks good value for money at first glance, with four different levels, some of which scroll across the screen, others which rely on 3-D update. The graphics are nice and bright, the sprites big and the scenario nothing more objectionable than the usual, 'the king is ill, you must collect his prescription from the chemists'. Of course, this particular trip to Boots is even more hazardous than visiting the East Ham High Street branch. Instead of old ladies slamming trolleys into you and kamakazi mini-cab drivers mounting the pavement, there are fire-breathing dragons, killer bats and other (bog standard) nasties.

The first level is in a *Space Harrier* sort of vein, the 3-D update is fine but the animation makes castle warrior's movements as convincing as those of Bod. As you charge down the corridor at an awesomely mundane pace, the idea is to dodge, avoid or just simply slash everything that gets in your way, this would be a lot more exciting, and a lot less frustrating if it wasn't for the fact that, due to the size of the sprites, only a dozen or so on-screen positions are available for your hero. The result is he escapes or is hit in jerky and awkward fashion.

The game then moves on to confront you with a beasty. Don't even try to follow your instincts and leap forward giving the offending creature a flying head-butt, you're firmly stuck to your 3D update. To kill the monsters, you have to intercept the fireballs they throw with your sword. Not exactly the stuff Indy films are made of.

Others levels involve paddling a canoe through an underground stream, but essentially this is much of the same. I get the feeling that this is merely different graphics stuck over the same old machine code. The trouble with multi-games like this is well documented: the more games you get, the crappier those individual games tend to be. *Castle Warrior* is no exception to this, although it is a least well presented. There's also a jumping and rushing across the screen stage. This is an improvement from the constant 3D stuff, but it would hardly make a budget game on its own. Games manufacturers are going to have to come to terms with the fact that we've all seen games like these before. Packaging them together, end even doing it well doesn't fool anybody.

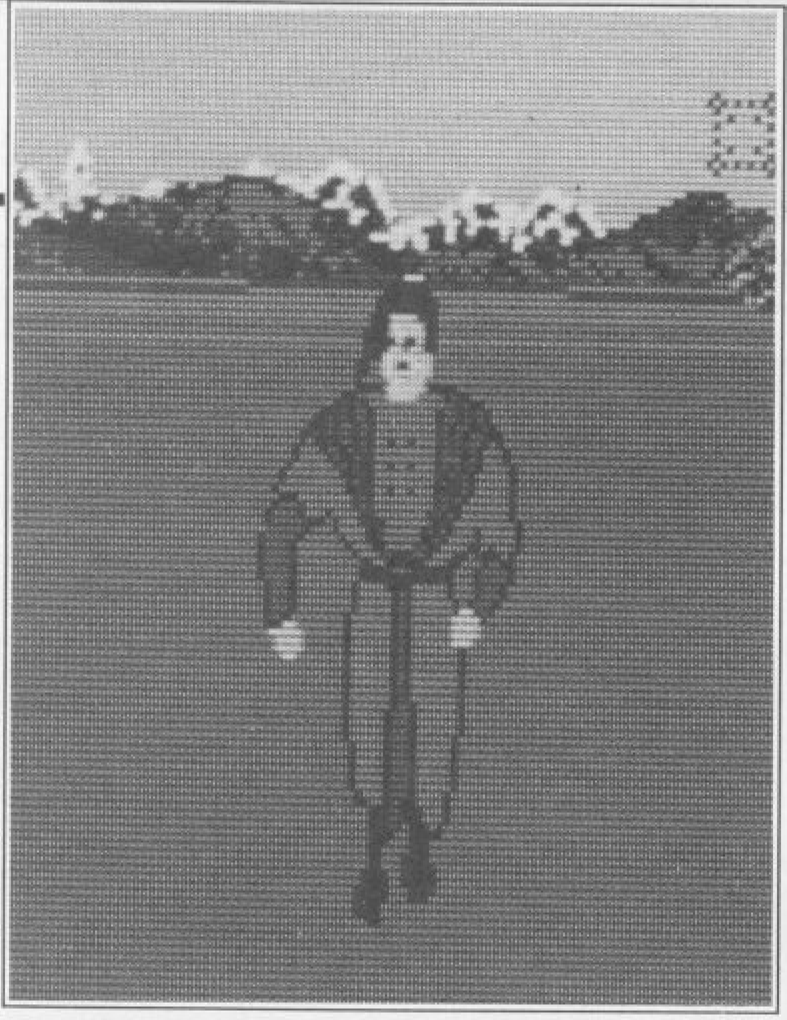
If you don't have any games like this, *CW* isn't a bad buy, but you'd have to be pretty hard up for software to splash out £25 on it.

Mark Heley

Delphine Palace
Price: £24.95

SOUND	55%
GRAPHICS	57%
PLAYABILITY	53%
LASTABILITY	42%

47%



SLEEPING GODS LIE

The old gods of Tessera have been deposed, and the evil Archmage has taken control, imposing his own despotic regime. The only chance Tessera has to regain a sense of calm is to revive the last remaining free god from his ice-tomb in the farthest Coratinian State. By an extraordinary chance, this fateful mission has literally fallen at your door, and so with four shuriken, a handful of pebbles and an earthenware bowl, you begin your journey of discovery.

The quest will take you through the eight kingdoms, each with various geographically distinct regions. Passage from one region to another is via doorways, sometimes open, whilst sometimes guarded or hidden. Within the regions you will encounter the Archmage's hordes, who come in various shapes and sizes, from the average minion armed with pebbles, to two-headed wolves and rodent-man, and this is just on level one. Ofen these encounters will result in a head-to-head battle, with the vanquised foe leaving weapons or ammunition behind, which if collected will replenish your supplies.

In addition to the obvious arcade elements, a distinct adventuring element is also evident, albeit very simple. For example, one of the exits to another region is guarded by the aforementioned rodent-man. In battle he is practically impossible to beat, but if you approach him with a chunk of mouldy cheese, he's as quiet as a church mouse. The way the game runs also does away with having to type in endless streams of instructions, and in this particular example, if you are carrying the cheese when you approach the rodent, it automatically throws it to the rodent-man, saving a whole lot of hassle hunting for the correct phrase. In this way some of the depth of an adventure is included in the game, whilst the need for endless typing is done away with. Surprisingly perhaps, it works.

The programming and presentation of the game is very slick. A first person perspective view takes up the majority of the screen, within which the scrolling is extremely smooth and fast. Exteriors are a little bland, with the horizon and the occasional tree or building providing the only relief from the bowling green terrain. The figures within the landscapes move fast, and the solid shading of the figures makes the action much more realistic and convincing. Interiors, similarly, are colourful, and the scrolling fast.

Around the main screen are various icons which indicate health, the time, magic power and other relevant information, whilst under the main area is an inventory, which changes to a dialogue box should someone you encounter want to talk to you rather than kill you. This screen layout is well thought out and effective, providing a lot of information in a very clear form.

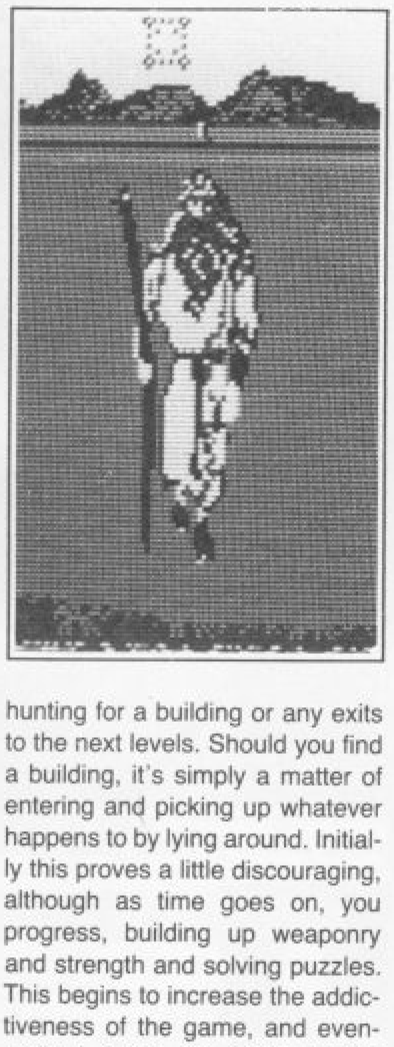
Unfortunately, the sound is not up to the standard of the graphics, being limited to a tune at the start, and various spot noises throughout. I'm sure that a little more sound, well placed and utilised, could have added tremendously to the atmosphere of the game.

On the playability front, the game doesn't score as highly as the presentation. Within each region, there is little to do apart from slog around bashing minions and hunting for a building or any exits to the next levels. Should you find a building, it's simply a matter of entering and picking up whatever happens to by lying around. Initially this proves a little discouraging, although as time goes on, you progress, building up weaponry and strength and solving puzzles. This begins to increase the addictiveness of the game, and eventually I found the game rather stimulating and engaging. Definitely a slow burner.

An unusual game, which does score in marrying an arcade game with an adventure with pleasant results. It's not going to appeal to every adventurer or arcadester, but I'm sure that it will have it's devotees, and I suspect that it will feature in Play to Win quite prominently over the next few months.

Sean Kelly

Arcade adventure that's slick, very playable and challenging.

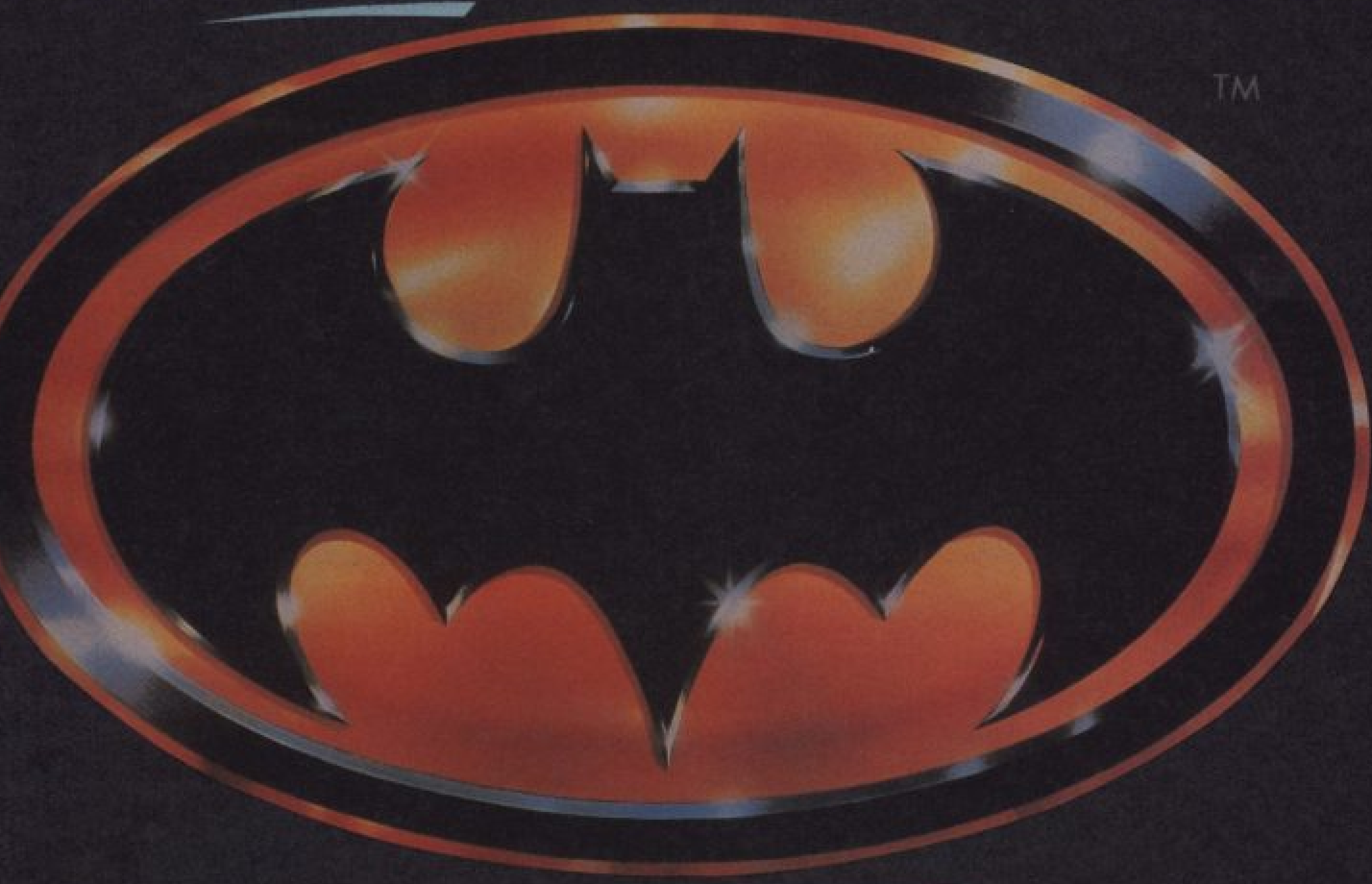


Empire
Price: £24.99

GRAPHICS	78%
SOUND	60%
PLAYABILITY	80%
LASTABILITY	85%

73%

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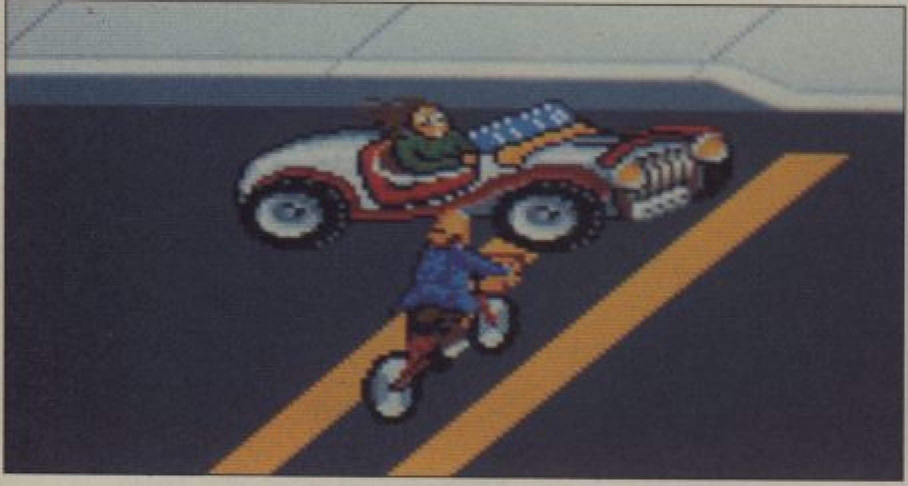
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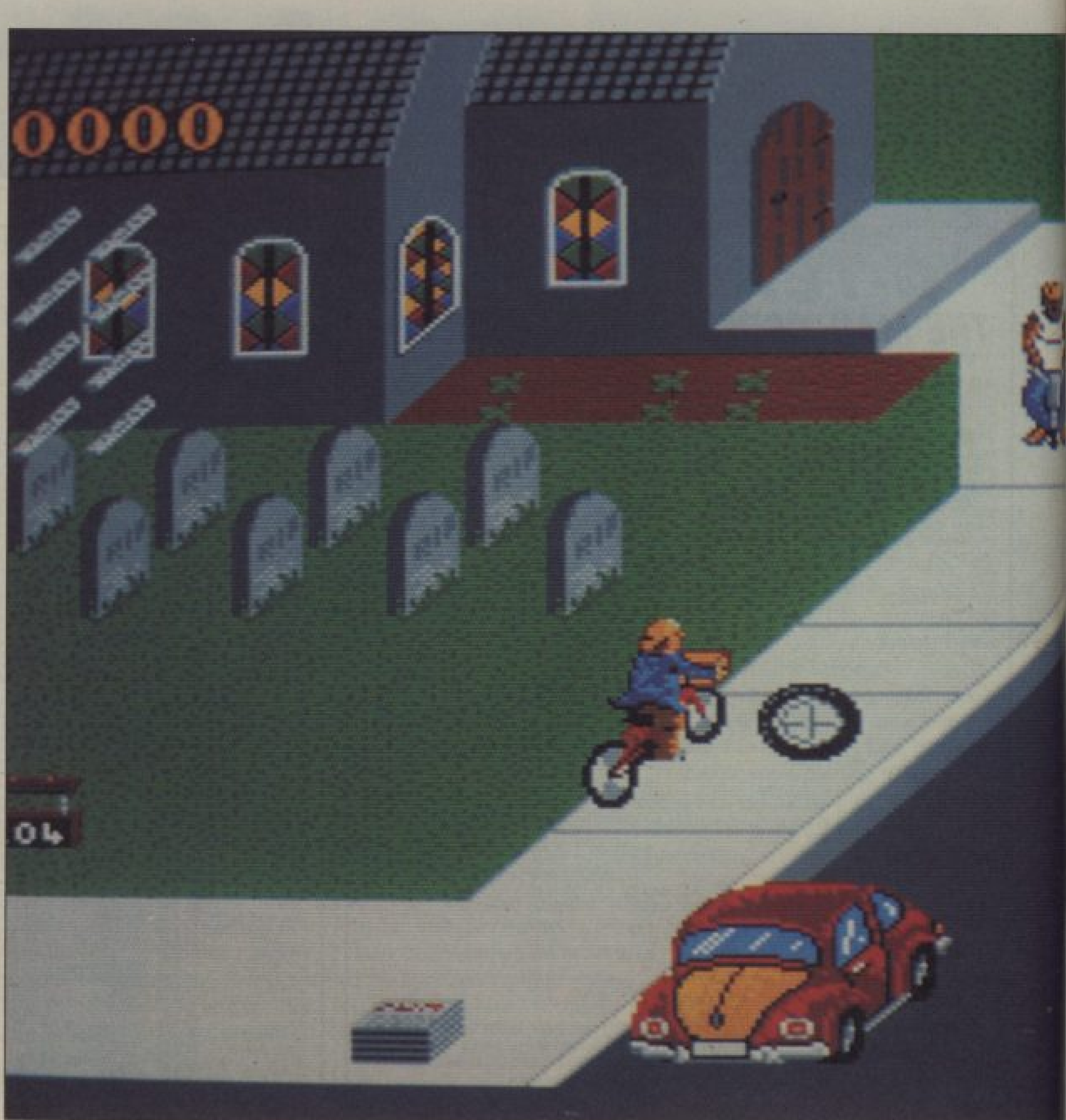
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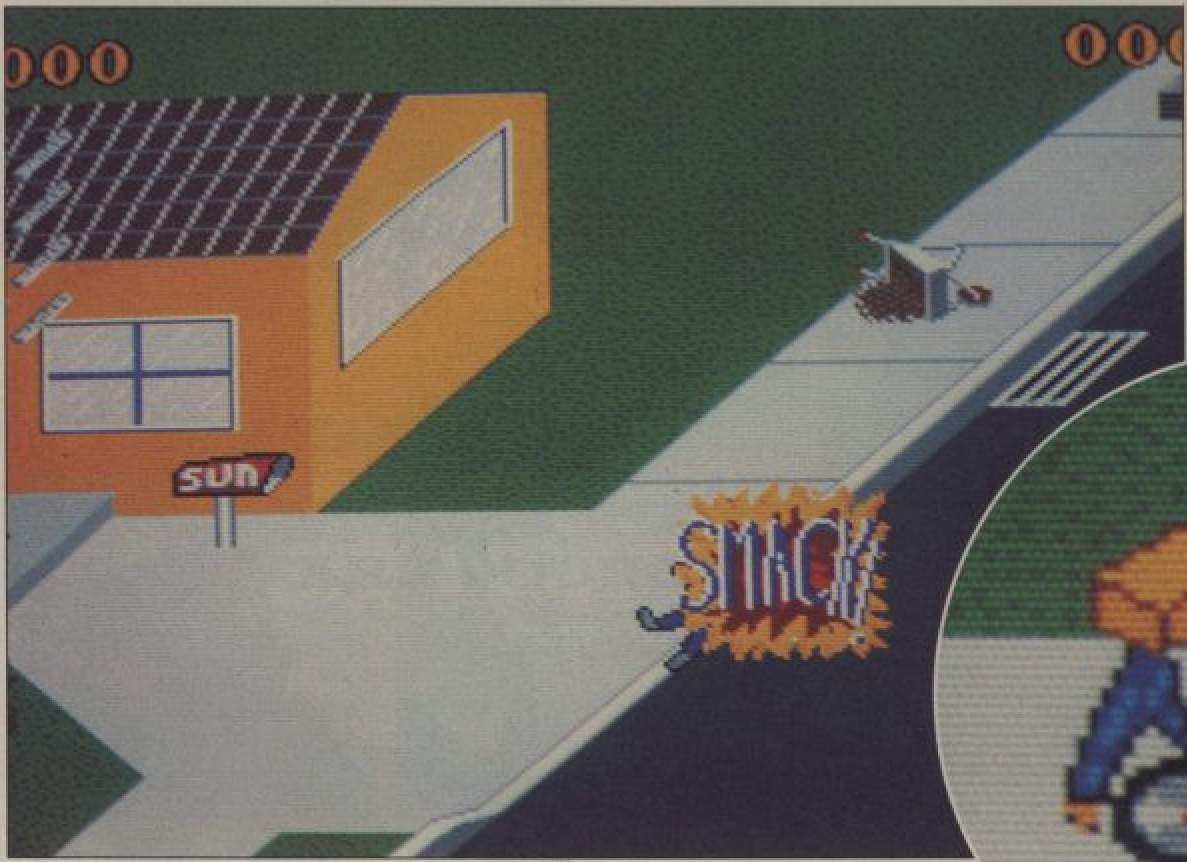
This game has to go down in history as being one of the most popular coin-op conversions, as well as being one of the longest awaited Amiga titles ever. Except perhaps for *Starglider III*.

But what is it exactly that thousands of Amiga owners, young and old have been crying out for? In time honoured tradition we present — The Plot! You are Sammy Cycle, a young lad with not a lot to do in the morning before he goes to school, and so gets himself a paper round, delivering copies of the *Daily Sun* (the world's most throwable newspaper) to selected residents in one of three streets. At the end of each morning, he can unwind with a swift cycle through an assault course. Make it through a week, and you've finished the game.

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If your wheel hits the kerb — wallop — you're down.



allow me to complicate things. First of all, the most important thing you have to remember when cycling along your route is not to go for bonus points, but to deliver the newspapers to the correct houses. Any house that doesn't get a paper automatically cancels the next day. Run out of subscribers and you don't have a round anymore. However, should you be really lovely and deliver to all the appropriate houses on your route, the next day you'll be rewarded with extra subscribers.

So far we've learnt that you can lose your job through running out of customers. How else can you make the mystical message GAME OVER flash up. Well, you could always run out of lives. How do you lose a life? Simple. If you crash your bike, you lose a life. And the only way to crash your bike is to run into an obstacle. This can be anything from a wall, a manhole or a house, right through to small children playing with remote control cars and yapping little puppies who know no better than to run into the path of an oncoming cycle.

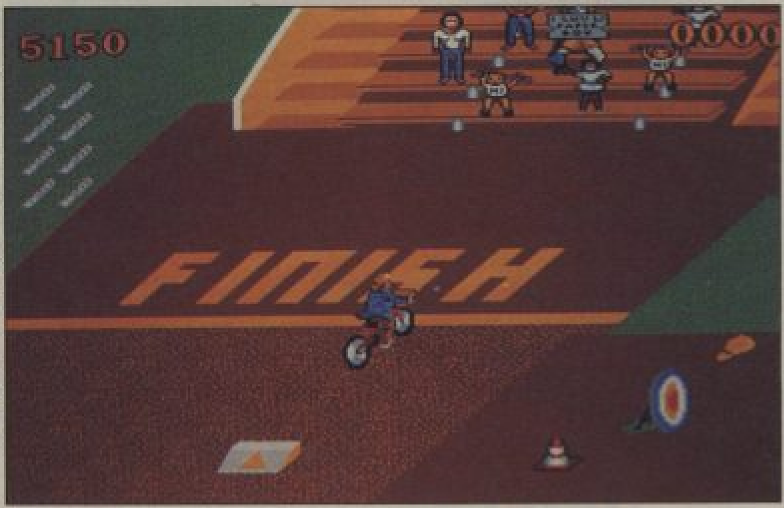
Windows and gravestones (!?!) can be smashed and customers can be satisfied. All this from just one little segment of a tree. But be warned, it takes a good judge of distance and speed to aim the newspaper perfectly, so you might need practice.

So how does it stand up as a conversion? Remarkably well. Graphically, it's very close to it's arcade counterpart, it's all there, right down to the VW Beetles. I'm not too sure about the collision detection, however. In some places it's over generous and in others it's too stingy. The houses and extra bundles of newspapers are very easy to avoid. Indeed at times it looks like you're going through them and getting away with it. Enemy obstacles on the other hand, are very hard to get past. You have to give them a very wide berth indeed.

The sound is perfect, almost identical to the arcade, right down to the identical voices used in the identical in game tune.

Paperboy is worth worth the wait. It's a shame they couldn't provide handlebars with the disk.

Tony Dillon



SOUND	**80%**
GRAPHICS	**81%**
PLAYABILITY	**78%**
LASTABILITY	**84%**

83%

CU Compo

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Prizes come to you courtesy of Freewheel, one of the UK's most swanky and comprehensive mail-order cycle catalogues. Freewheel also owns a chain of stores up and down the domain and they're really quite 'triffic as well . . .

Top left to bottom right: Agu shoes; Ridgeback top (plus there's shorts, not pictured); Kinco mitts; Blackburn bottle; Giro crash hat.

Paperboys are using them, couriers are using them . . . we all know just how massively fashionable mountain bikes have become, but did you know just how utterly useful they are, too? The come complete with —
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Answers on a postcard, no later than 22nd September, to CU Bike Compo, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please let us know your age and the frame size of the bike if you win. You can estimate the frame size taking your inside leg measurement, or by getting somebody else to do it for your (oer!) and then subtracting a dozen inches.



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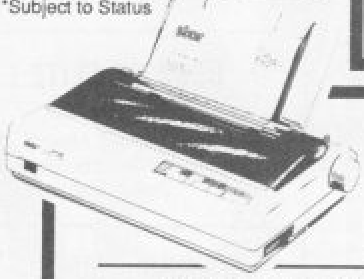
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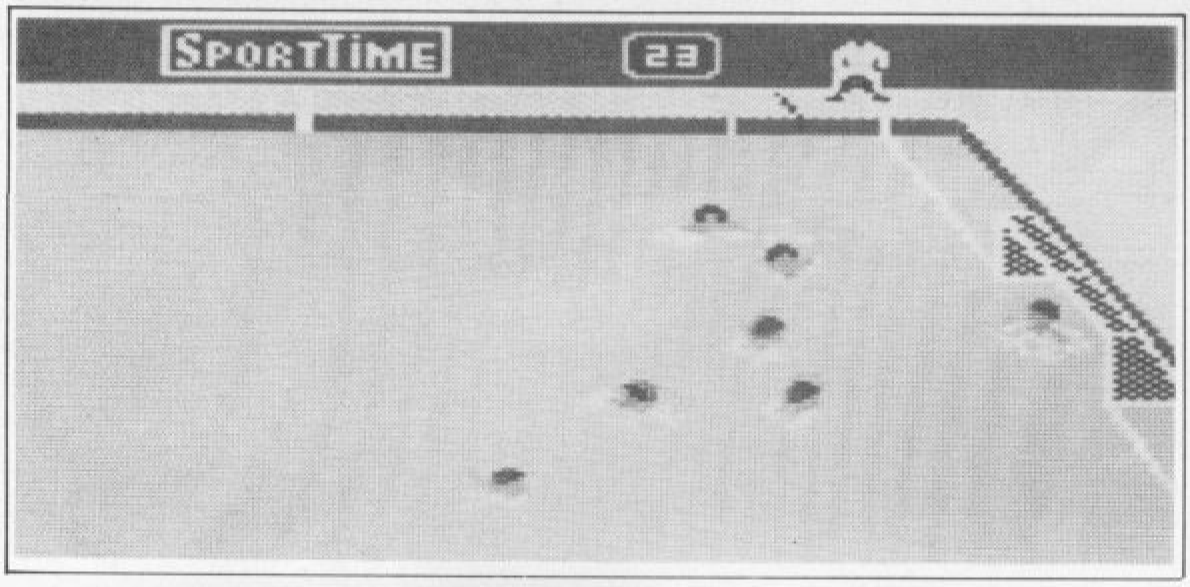
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The five sports can be played in any order and include water polo, soccer, volleyball, swimming and 4 × 400m track relay. Water polo takes place in the pool (surprise, surprise) and the object is to score more goals than your opponent. The game is divided into four quarters of two-and-a-half minutes each.

Soccer sees you in control of a squad of four players trying to score more goals than your opponent in the two halves, each of which is eight minutes long.

The object of volleyball is to keep the ball in the air on your side of the net and make it hit the ground on your opponent's side. The first team to win two sets by two goals or more wins the match.

Control in each of these three events is very easy, the athletes position themselves and all you have to do is tackle, pass and shoot. If anything it's a little too easy and leaves the player with very little to do.

In the swimming and the relay the competitors will swim or run flat out if you let them, but they will fatigue quickly. A quick tug on the joystick will slow your athlete down and a swift tap on the fire button will pass control to the next swimmer or runner.

Graphics and sound are of quite a reasonable standard throughout and owing to the nature of the game are quite varied. Some nice animation helps to enhance the overall feel of the game but unfortunately doesn't make up for the general boredom that soon sets in.

Although the easy control system allows you to get straight into the game it elaves very little scope for the player to improve and you may find that due to this you won't want to play more than a couple of games, let alone the ten heats that some events require.

Mindscape have tried to come up with a twist to the old sport sim format with *International Team Sports* but it just hasn't worked.

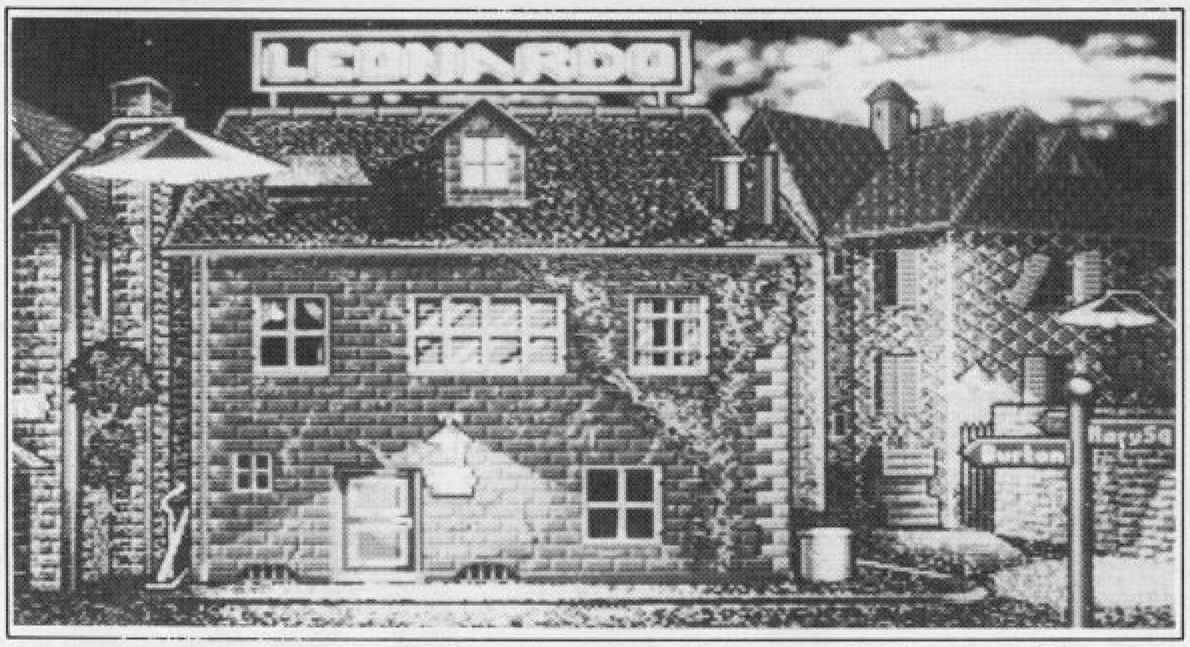
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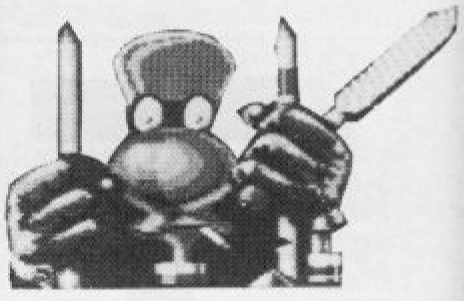
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SOUND	**57%**
GRAPHICS	**60%**
PLAYABILITY	**62%**
LASTABILITY	**50%**

56%

LEONARDO

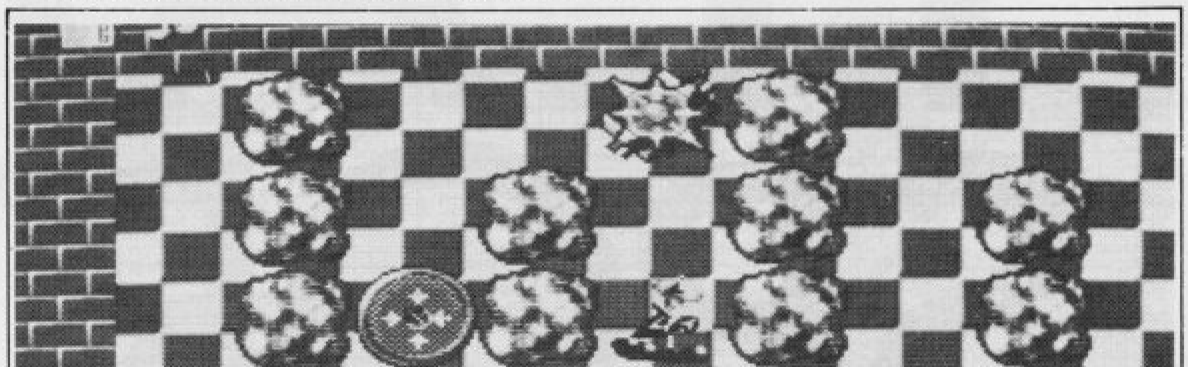




Leo's next target. One in the eye for the Neighbourhood Watch.

You are Leonardo, the infamous Italian thief, recently released from a long stretch in the nick. Alas, inflation and the years have taken their toil. The little stash that you put away for prosperity's sake is now almost completely worthless. You've got to survive somehow, but how? Easy, just do the only thing you're good at. Get burgling . . .

And burgle you do. Each of the houses is represented by a large, four-way scrolling area. Each area contains an entrance, three identical valuable items, and lots of bricks and rocks which form a simple maze. The aim is to push things around the maze until you've got the three valuable items together in a straight line, which isn't as easy as you might think. When you push something, it keeps moving until it hits something else, which means you've got to be very careful about knocking things into corners.



Stones for you to smash and lolly to collect.

To help you overcome some puzzles, areas of wall can be moved, and blocks that are in your way can be destroyed by pushing them. Enemies come in the form of police and ghosts, both of which come in from the exit and pursue you relentlessly around the house you're currently burgling. The only way to relieve yourself for a moment or two is to hit them with a block. Then, just like the ghosts in *Pac Man*, they return to the entrance and wait there for a while, cowering in fear.

In so far as actual programming goes, *Leonardo* is top hole. The graphics are excellent, the sprite design and animation is perfect. The scrolling is silky-smooth, and even the intro sequence is fab.

The sound is great too, with a brilliant game tune and lots of effects. But the most important thing to include when designing a game is a fun factor, and *Leonardo* just doesn't have one. Now don't get me wrong, I love this sort of game, but I found *Leonardo* repetitive. The further I got into it, the more disappointed I was with the lack of variety.

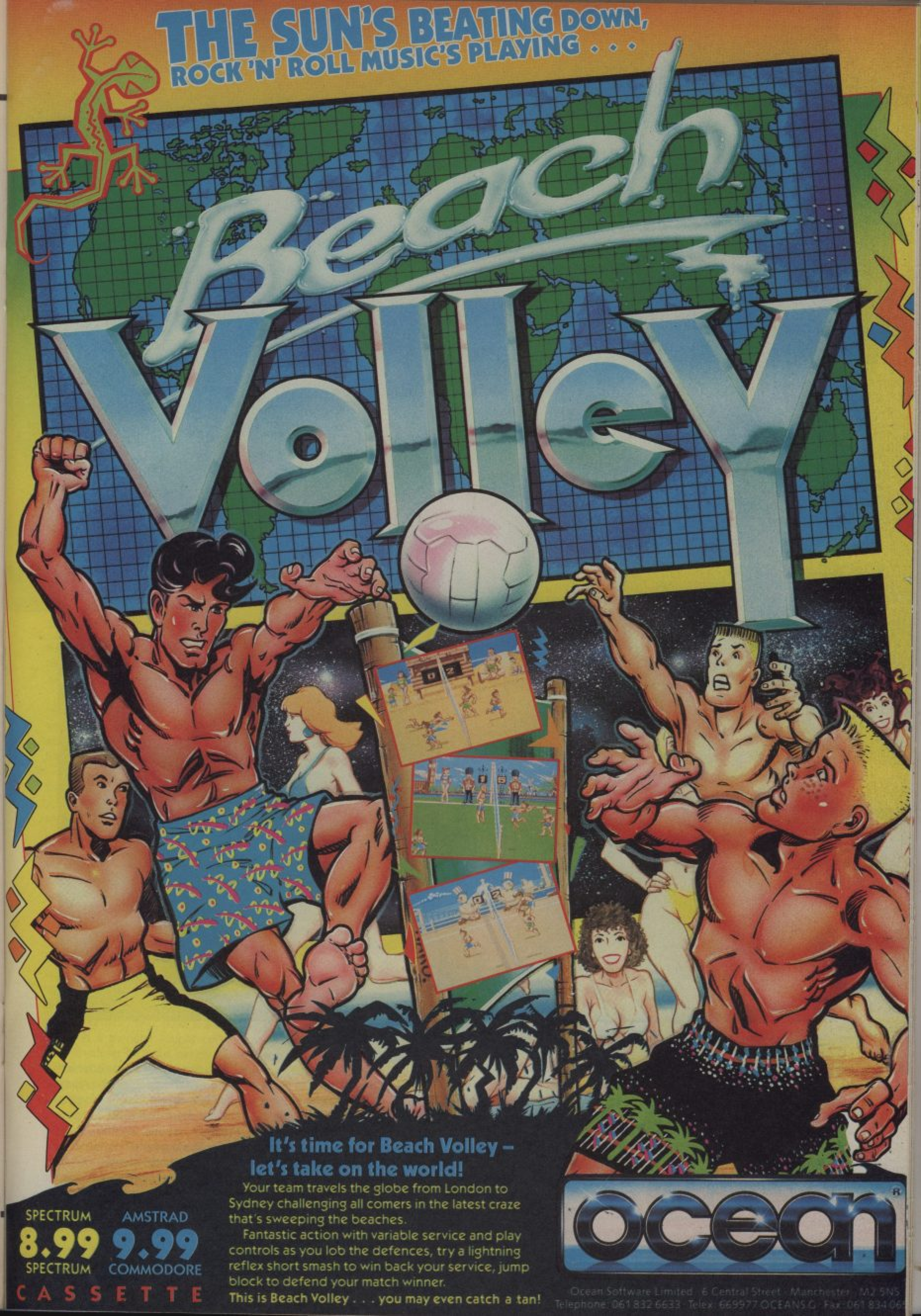
The programming is great but just a bit short on game design.

Tony Dillon

SOUND	**79%**
GRAPHICS	**80%**
PLAYABILITY	**68%**
LASTABILITY	**49%**

71%

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FIENDISH



The show's going a bomb, but that's the problem . . .

Move over Freddy Kruger, here comes Fiendish Freddy, as sweet as a Jelly Baby made from Semtex. In disguise he is a corrupt and psychotic circus clown, in real life he's a corrupt and psychotic property type who wants to tear down the big top and build multi-storey real estate.

Freddy has has a killer cork, a hairdryer in his holster, and an arsenal of deadly toys straight out of the Merry Melody school of wanton destruction. The gameplay is thin but, then again, *Fiendish Freddy's* animation is as good as you'd get from a Warner Bros cartoon.

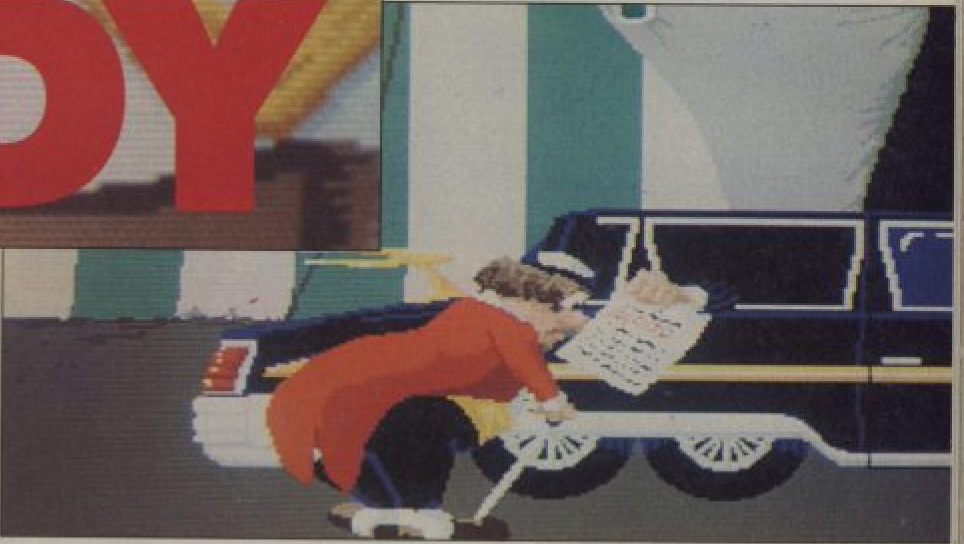
The circus is snowed under with loans and the deadline for repayment is midnight tonight. No dosh and the deeds to the site will go to Freddy's chums at the Swiss bank. There s only one hope: to swell admissions and the coffers by staging the biggest and grandest big top show ever. But Freddy will make sure that everyone

Mindscape
Price: £29.99



FREDDY

The judges' verdicts may be a little eccentric.



How much!!!



Whoops! Mind you pop the balloons now.

wants their money back — by running the show and bumping off the performers.

And that, I'm pleased to say, is where the delightful animated sequences come in. It's also, I'm sad to say, where the gameplay tumbles down.

There's little point in explaining the mechanics of the game. When you walk the tightrope you have to move forward but not fall off; when you play the human cannonball you have to judge distance and trajectory. Once you've worked this out it's down to practise rather than challenge. What you are treated to are Freddy's dark and daffy deeds. Freddy will blow the high diver off course (who, amongst over things has to land in a bucket in the lotus position) by hovering about with a huge hair dryer. Freddy will bung up the end of the human cannonball's cannon with a monster rubber cork. He will stamp on your hands as you cling desperately to the high wire, and he will lure away the juggling seal and throw you a bomb. And when you fall to your death it's straight out of a scene from *Roadrunner*, a tearful wave, bemused expression and overhead perspective.

The opening and closing titles are magnificent. The former has a snootmobile pulling up and an unknown figure handing the ringmaster a threatening letter. The latter, if Freddy is victorious, shows the big top being pulled down and high rise maisonettes rising in its place. The judges are a rum bunch of artistes who prefer throwing custard pies and poking out each others' eyes to doing their job.

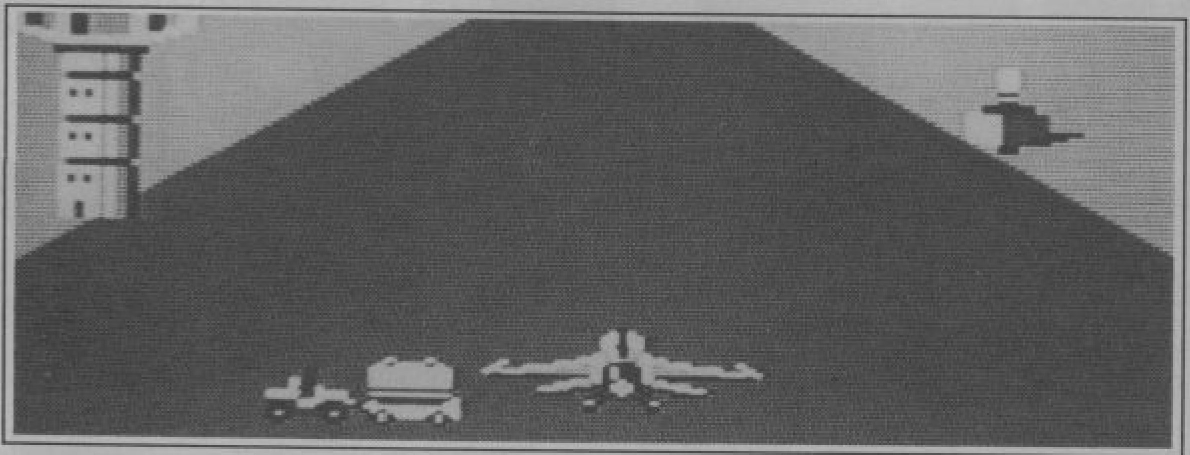
The biggest pain with a game so packed with complex graphics is the amount of disk swapping and the loading time, which seems to go on for ever. This is almost a game I'd rather see on a coin-op than a home computer. *Fiendish Freddy* is something you will put away fairly soon after purchase, but will take out now and again to perfect your favourite sequence. The soundtrack is a variation on popular classics and fairground noise, but nevertheless it's weedy.

Even so, a million times sharper than a 'Monty Python' licence, *Fiendish Freddy* is a thoroughly nasty treat in which the bad guy often wins. It also marks a welcome return for Chris Gray who wrote *Infiltrator* and *Boulderdash* for the 64. He spent two years doint this and it shows in the polish. I love it.

Steve James

SOUND	**69%**
GRAPHICS	**98%**
LASTABILITY	**65%**
PLAYABILITY	**76%**

80%



All fueled up and ready to go.

FIRST STRIKE

The air force is in trouble and only you can help. You're the only ace pilot available and there are eight tough missions to be completed, pronto!

You take to the skies in a desperate bid to defeat the enemy and secure the future of the air force (and more importantly your career). The computer flashes a warning, enemy fighters are approaching. Prepare for battle as three tiny black specks appear on the horizon, then it's off to do battle.

Before each mission starts you must decide what armaments to take. You can choose a combination which includes Sidewinders, Mavericks, Mark 84 bombs, standard cannon magazines and flares.

First Strike draws heavily on *Afterburner* for inspiration. The action takes place over the same sort of landscapes and the gameplay is almost identical, the only difference being that you have a choice of weapons.

Graphically, *First Strike* is nothing special. Enemies approaching the screen do not do so very smoothly and as they get closer many of them become quite blocky. The landscapes are a different matter, they are well defined and move extremely smoothly, giving a real impression of speed.

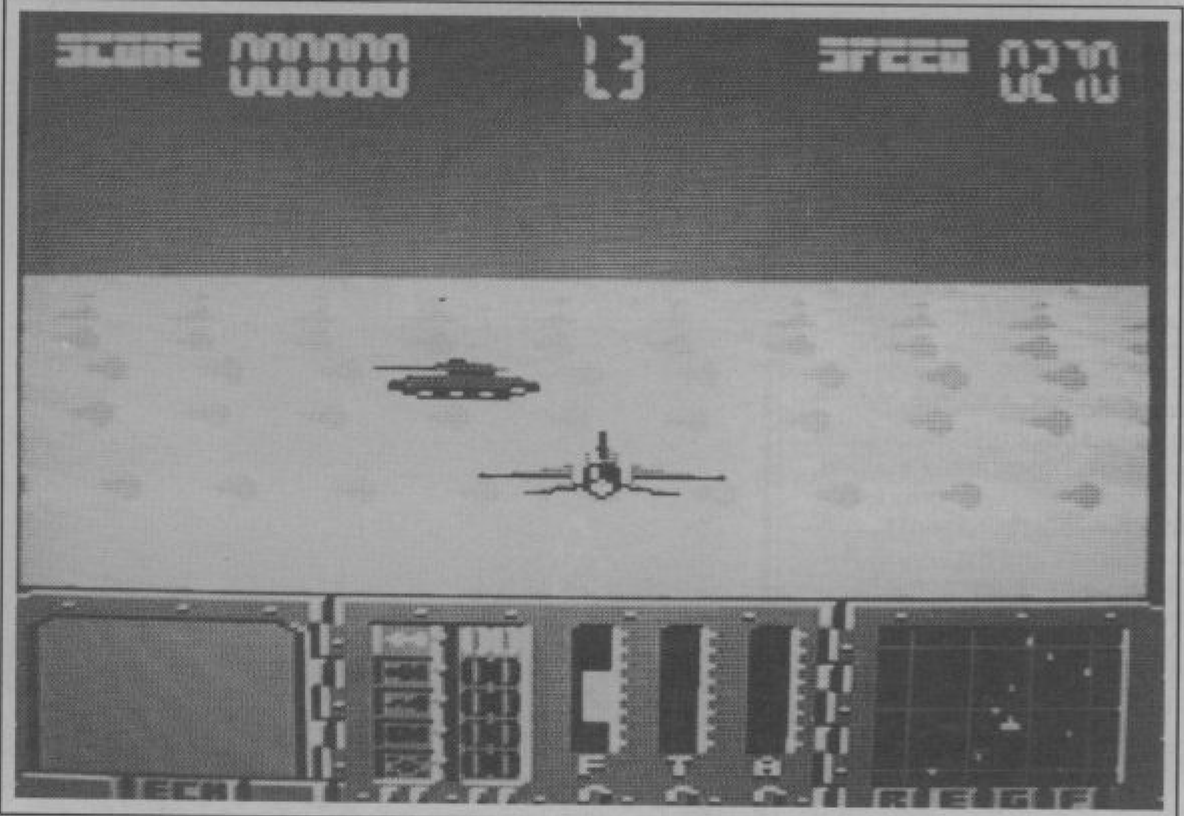
The sound is a little overpowering, there's lots of it and it comes all at once, leaving you to try and decipher what you're hearing.

The only real problem with the gameplay is that the action is far too fast. You can just about cope with airborne targets, but land-based targets are almost impossible to hit, especially if they're firing back at you.

I don't know how much lasting appeal *First Strike* has; the gameplay is extremely repetitive, but then again it's just as much fun as a shoot-em-up ever was.

Afterburner fans will probably love *First Strike* but I'd advise anyone else to take a good look before buying.

Mark Mainwood



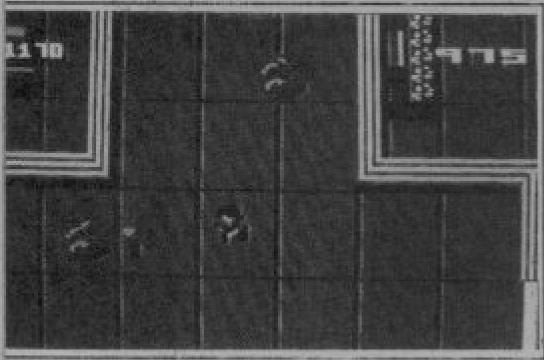
Tank at 11 o'clock.

Elite
Price:
£9.99 cass
£11.99 disk

SOUND	**58%**
GRAPHICS	**60%**
PLAYABILITY	**66%**
LASTABILITY	**66%**

61%

CHEAPO ROUND-U



LEVIATHAN

Mastertronic

Leviathan was loved by all when it made it's first humble appearance on the 64 a while back, and quite rightly so. You pilot a lone space fighter over a huge mile-long spacecraft, not completely dissimilar to those in that wonderful, fabulous, and truly amazing Sci-Fi series, 'Battlestar Galactica'.

And from that point on it becomes a very basic *Zaxxon* clone, except rather than fly over badly drawn missile silos and cutesy dragons, you fly over gorgeous statuettes and through picturesque temples. Silky smooth scrolling and animation complete the graphics package, which the playability soon matches up to. The gameplay level may be a little low, but that doesn't necessarily make it boring. If it does, you sure are going to have a lot of fun being bored. A classic piece of 64 gaming. Buy it.

(81%)

BIONIC COMMANDO

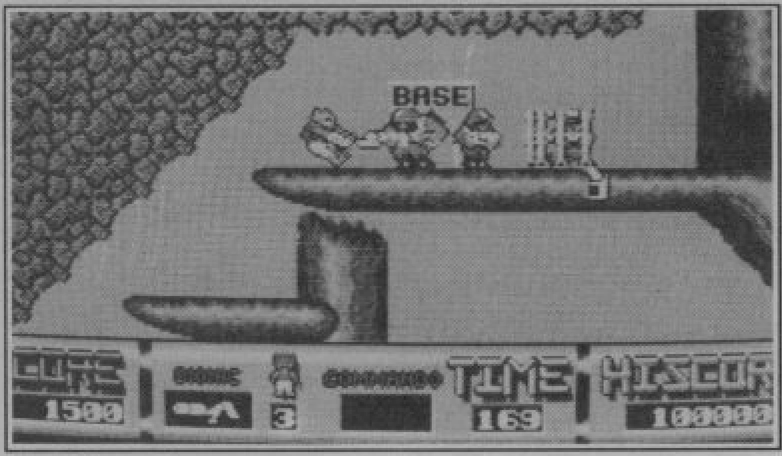
Amiga
Kixx

Well here's something we haven't seen in a while, an Amiga budget game, and what a good game too. What more could a games player ask for? It's playable, has good graphics and a soundtrack that has a rock guitar break!

One thing you might be asking yourself is what is a Bionic Commando? Well, it's like a normal commando, in the way that it runs around firing guns and killing people. But unlike normal commandos, you have a bionic arm that extends to incredible lengths. With this arm you can hit bad guys, catch objects and climb trees and the like by extending it upward and grabbing hold of an overhanging ledge.

It's very fast. The only real problem is the scrolling. Unlike the lovely 64 version, the Amiga game uses the dreaded push-flip-scroll. But hey, when you've got a game as good as this one, who cares?

(80%)



Bionic Commando

CYBERNOID

64
Kixx

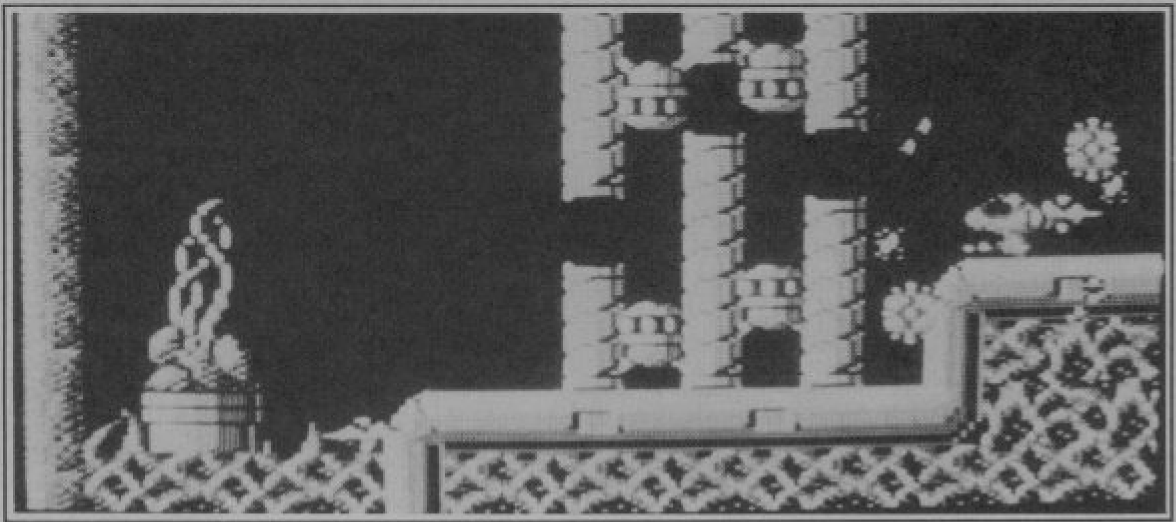
Hewson's mega blast comes to budget at last, and the message to all you kids who have't bought it yet is snap it up now! Hailed as being one of the best shoot 'em-ups of our — or indeed any — time, you play the pilot of a lone Cybernoid fighter craft on a perilous mission and fly about a bit and get through three levels of bullets, rockets, explosions and general mayhem.

Unlike certain other charge cards, sorry, shoot-'em-ups I could mention, *Cybernoid* doesn't leave you stranded and unarmed right at the start of the game. No, you begin with full, if limited, supplies of all five weapons available to you, such as bouncing bombs and a shield.

The graphics are pretty stunning, especially for a 64, with detailed sprites and backdrops and some pretty magnificent explosions. The sound matches well with loads of great spot effects and a blinding intro tune. Another fine re-release.

(81%)

Cybernoid



WIZBALL
Ocean

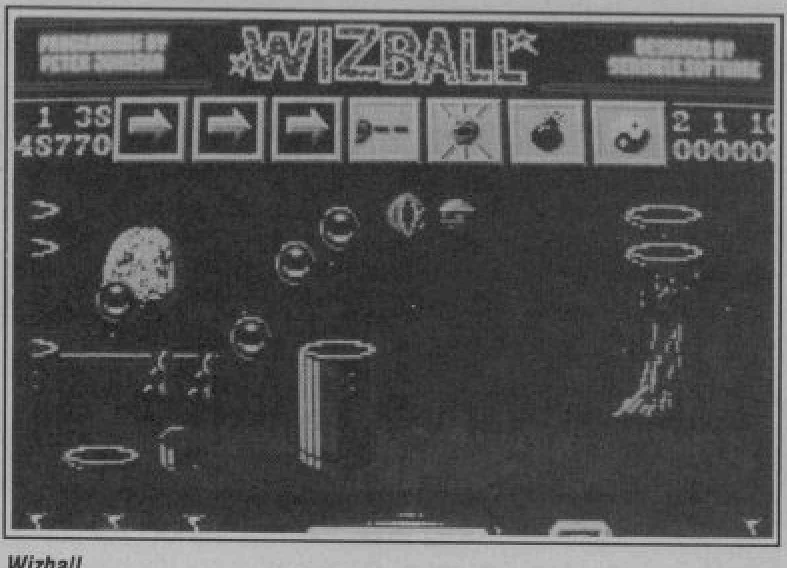
The perennial Nick 'Rockin' Kelly fave rave and star of a thousand compilations has finally appeared on budget and Wiz is still bouncing as high as ever.

Bring a little colour to a bland and dreary world is the gameplan, and just like the little green pea with a large smiley mouth that he is, Wiz takes the message literally and sets off with the intent of rescuing the people of Boringworld from a monochromatic existence.

This he does by flying through the many horizontal scrolling levels, shooting all the aliens and collecting both the special tokens they drop and the droplets of colour they leave behind. To collect the colour, he needs the help of a little friend called Catellite, who is just one of the many items you can buy when you collect the bonus tokens, along with such necessities as true vertical and horizontal control and three-way fire.

Excellent graphics, perfect scrolling, groovy sound and classic playability make *Wizball* a must.

(92%)



Wizball

PITSTOP
64
Kixx

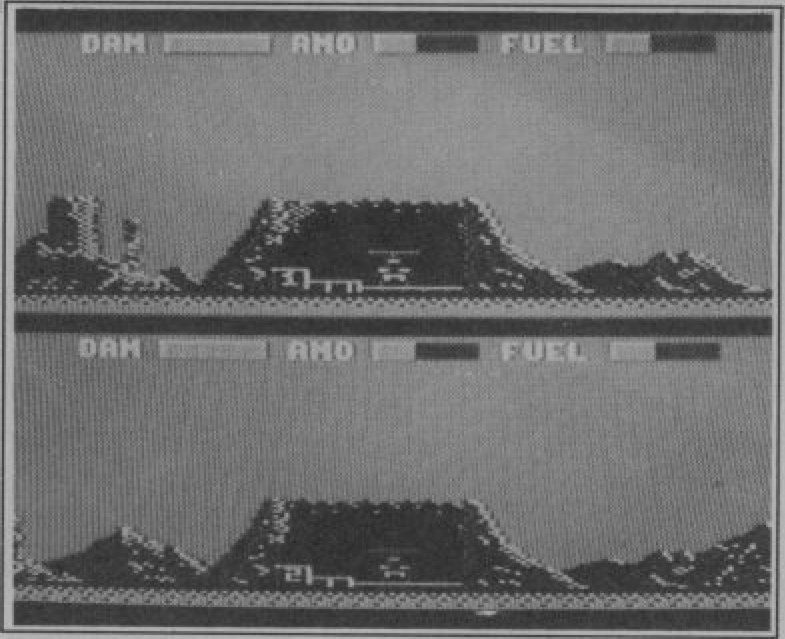
If I were asked to pick out an advertising slogan that best suited this game, it would probably have to be something like "the original and still the best". And indeed, since its release aeons ago, in my mind *Pitstop 2* has yet to be beaten to the title of best 64 driving game ever.

What can only be described as twin player simultaneous *Pole Position*, you and a friend (or a computer controlled dummy car if you have no friends handy at the time) get to race around a selection of tracks against many different drivers and even have the chance to race in a tournament.

The graphics are still great, even after all this time. The cars move smoothly along the road, the update of other cars is smooth and convincing and it's even got a little pitstop sequence, where you can change tyres and refuel.

This was brilliant when released, and still is. One of our all time favourite games.

(81%)



Protector

MONTY ON THE RUN
Kixx

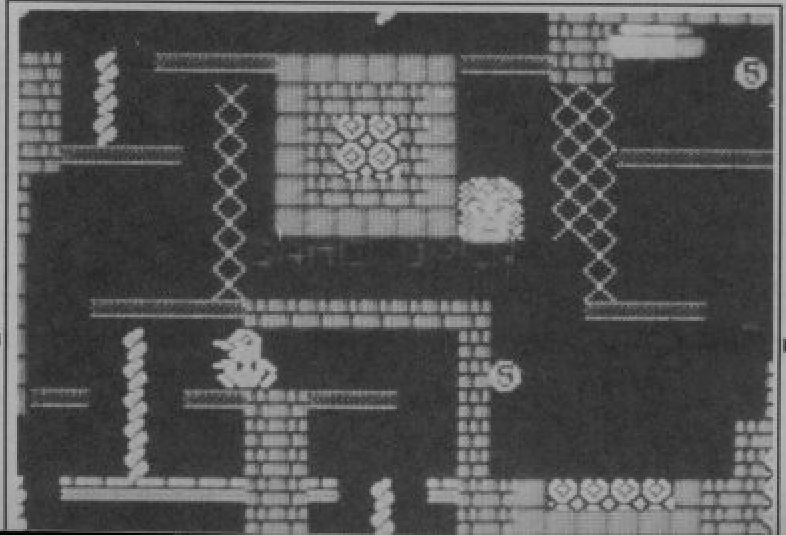
Now for some reason, and I could never quite understand why, the Monty series of games used to get non-stop good reviews. I could never understand why because I always found them to be depressingly dull, almost suicidally so. But, still people like them, so they can't be bad.

Monty Mole has escaped from prison but he's not high and dry yet. Before he can really breathe a sigh of relief he has to escape the country cross the English Channel. To get across the English Channel he has to do two things. Firstly he has to find all the gold coins hidden about the game, and then he has to find the Channel — not as easy as it sounds since the game is designed as a maze. It's also riddled with puzzles. Each of the screens is filled with dozens of perilous traps and roaming bad guys. Also the gold he needs to collect is sometimes positioned in the most inaccessible places.

Monty on the Run provides a classic platform challenge, but only if you can stand those kind of games.

(64%)

Monty on the Run



UP

DIE ALIEN SLIME
Virgin Mastertronic

The idea behind this game seems to be to rid a space station owned by an invading alien force. This is done by racing hell-for-leather around an eight-way, scrolling floor plan of the station, all decked out in glorious metallic colours, killing all the aliens you come across. Sound familiar yet?

Just to add a little more to the picture, the aliens come in all colours and look not totally unlike small piles of excrement — you know what I'm talking about?

Alright, I'll come right and say it, it's just a little bit like *Alien Syndrome*, alrighty. That said, it's not actually a bad copy. Fans of the coin op should check it out.

(72%)

PROTECTOR
Mastertronic

At last! An original cheapo this month! And surprisingly enough, it ain't bad!

Play solo against the computer, or against a friend in a battle across the skies in a daring rescue mission to free a group of innocent packing cases (?). There are two helicopters in the air at one time, and dotted about the wraparound scrolling scenery are some packing cases. Once you've picked them up you can then proceed to bomb your opponent's base and win the level. Then it's onto some trickier scenery.

The scrolling is smooth, the sprites are well-animated but the controls are a little sluggish. It's fun. It's a cheapo!

(72%)

CU UPDATE

A computer board game, a game with a very 'clever' title, and a superb 8 bit release make it into this month's Update.

THE NEW ZEALAND STORY

Ocean
64

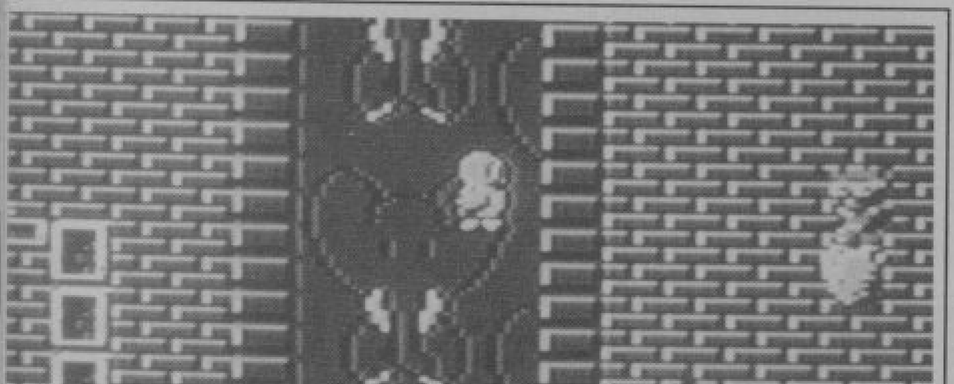
It would be quite gratifying to tell you that *The New Zealand Story* isn't very good after Ocean announced on the game's 64 packaging that we'd given it a screen star before we'd even seen it.

So it's almost with sadness that we have to admit that it is indeed worth a screen star for its quality — something which should come as some great relief to 64 owners drooling with anticipation at the 16 bit reviews.

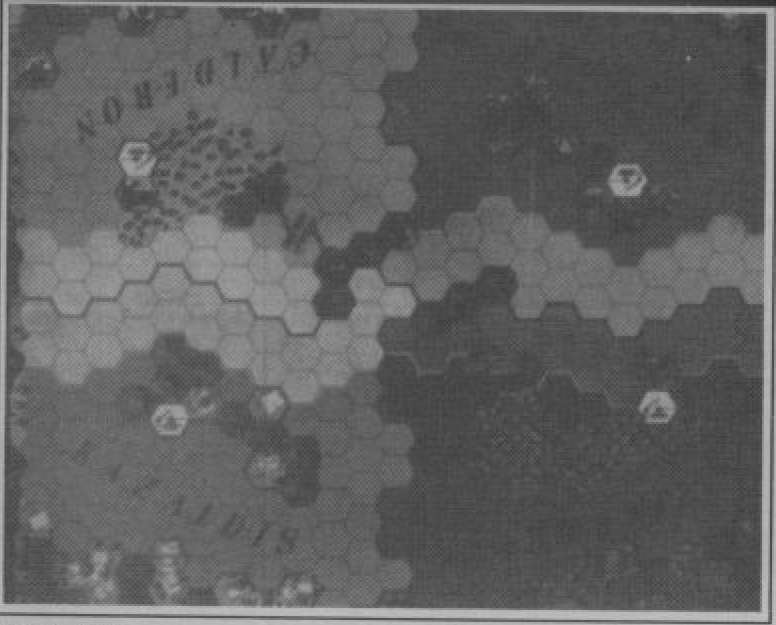
The game, despite its cuteness, is a classic blend of platform and shoot 'em up with five stages and four parts to each stage, making it a tough challenge. Graphically Ocean have done a more than creditable job, although the teddies are somewhat indistinct. Otherwise the backgrounds are excellent with plenty of colour and detail.

The gameplay is solid with accurate sprite detection. If you've been wondering what happened to good 8 bit software then wonder no more. This ranks alongside *Forgotten Worlds* as one of the conversions of the year so far.

90%



The New Zealand Story.



Tank Attack.

TANK ATTACK

CDS
AMIGA

It's yet another one of those computer boardgame thingys from CDS, the company that invented, in the words of our Ed, 'The best game ever', *Brian Cloughs Football Fortunes.* This time they're trying something a little more aggressive than football (is there such a thing?), war.

Inside the large cardboard box you receive a fold out map of the four game provinces, the game disk, game instructions and a plastic bag full of little plastic tanks and armoured cars. This is how the game works. Each of the players (2-4) have a small army of their very own, which they place in their very own province. In each province is a base. The idea is to get a tank onto one of your opponent's bases and destroy it, thereby eradicating them.

The actual game movement all takes place on the board. However, all the game calculations take place on the computer, allocating the amount of movement points, as well as deciding the results of any battle that take place with some glorious battle graphics.

Loads of fun, involving as Brian Clough's Cloughy Cloughy, and definitely worth getting, but only if you've got a friend who'll play it with you.

75%

SKATE OF THE ART

Linel
AMIGA

Have you ever wondered what it would be like to hurtle along on a piece of wood with a wheel on each corner with nothing to protect you but a pair of elbow pads? No, neither have I! But now, thanks to Linel, you can enjoy skatebording without the risk of broken limbs or hospital food.

Skate of the Art places you on a skateboard and the idea is to stay there. This would be easy if you were the normal run-of-the-mill skateboarder, content to zip up and down the high street bothering pedestrians, but you're not. To prove your worth you must negotiate twenty increasingly difficult levels and become *Skate of the Art* champion.

You start on a skateboard track in Earls Court station and must progress through Holland, Miami and the World Skatepark. Each level scrolls from right to left and includes things like ramps, jumps and various other obstructions that must be overcome.

As with all Linel's releases *Skate of the Art* is a highly polished piece of software. The graphics for the courses are crisp, detailed and very varied. The main character is a little blocky but is well animated and certainly passes as a skateboarder.

There are very few sound effects and what there is is sub-standard, thankfully there are a few good tunes that more than make up for this. To help you get used to the occasionally awkward control system there is a joystick training mode which partially makes up for the lack of any helpful documentation.

To start with your biggest opponent is the joystick but once you've got the hang of it you'll find yourself performing flips and jumps with ease and thoroughly enjoying it as well!

In the early stages it's hard to put the joystick down as you try to finish another level or improve on your best score, however, as you progress to more difficult areas of the game it gets a little annoying that you have to work through the previous levels all over again.

I think that *Skate of the Art* will appeal to most people but especially to fans of the *Kick Start* genre.

72%

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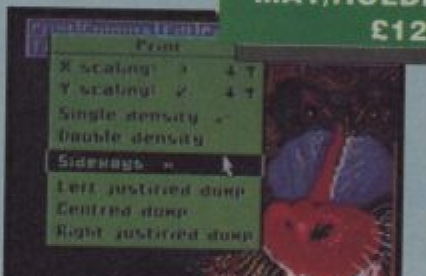


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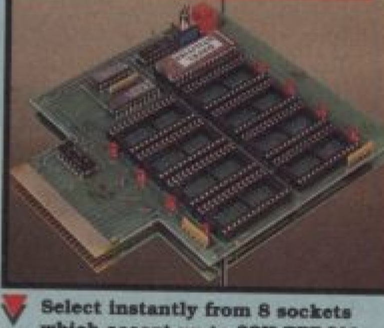
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Infocom/ Activision
Amiga
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The rumours are that Infocom is folding — but out of the blue comes *Arthur*, their latest Interactive Fiction game. That means it plays like an adventure as opposed to an RPG, yet its scoring system has definite RPG overtones. As you progress through the adventure, certain actions cause you to be awarded points for chivalry, wisdom, experience, and for the quest itself.

You play Arthur, but you're too young and not yet wise enough to become king. The local chieftain, King Lot, has secretly plundered Excalibur, and dropped it in the lake. Flourishing a replica of the sword before his people, he proclaims himself king.

What a rip off! Never mind, Merlin is keeping a fatherly eye on your interests, but before you can claim your birthright, you must prove yourself worthy.

Merlin is prepared to help you but stops short of giving you the full range of magic powers. You are, however, granted the power to give yourself the form of one of five different creatures.

But this power is limited. You have to change from creature to creature via human form; you can be killed for practising sorcery if you're caught, and it's difficult to carry objects when you aren't human. All of this leads to some nicely constructed logic puzzles.

And it leads to humour, too! All too often, quest games take themselves a trifle too seriously. But Infocom's humour shows through, and there are many funny moments.

Zork Zero and *Shogun* gave the world the first Infocom graphics, the latter with pictures that scrolled off the screen with the text, the former with an occasional full-screen picture. Both games set the text under a graphics "arch". Here, the ever-flexible formula is once again varied, with the screen split dead across the middle, text under it, and above is a banner containing a cameo picture for each location. On-screen mapping is also provided, but here the text is not hidden as in *Zork Zero*; it simply replaces the graphics part of the screen. So, movement by clicking on the map is very slick, as you can read your way through the text without having to switch between the two, which is really handy.

Written by Bob Bates, author of *Sherlock: The Riddle Of The Crown Jewels*, *Arthur* is an original story in its own right, very loosely based on the legend. The game itself is another example of the highly professional products we have come to expect from the world's masters of adventure.

GRAPHICS:	**79%**
PLAYABILITY:	**89%**
PUZZLEABILITY:	**91%**

83%



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Keith Campbell is space-bound this month. The mere mention of Floyd, Sariens and Planetfall will likely bring a wave of nostalgia to many. With this, his comment and his adventure clues, KC helps adventurers who find themselves in a tricky situation.

PLANETFALL

Rolf Hay and Jens Koller are two friends from Gaupen in Norway, who are stuck on *Planetfall*. What should they do with the mural? Is there any way to save Floyd from dying when he gets the micro authorisation card? What is the solution to the radiation problem? And, finally, when they lasered the speck in the computer, they reduced their surroundings to a heap of trash.

SPACE QUEST I

Who can cast their minds back a couple of *SQ*'s to the star generator featured in Sierra's *Space Quest I*? Chris Thompson of Middlesborough is looking for the code to operate it, so he can destroy the evil Sariens.

STARCROSS

Back to Infocom and *Starcross*, which has two more Valley readers scratching their heads. "What use are the disks?," asks Michael Walsh, of Horsham in Victoria, Australia. "Where is the green rod, how do I get the purple rod, and what do I do with the unicorn?". And Charles Scott from Poole, is struggling to get hold of the translator, and has not found a use for the observatory. Who can help these two to boldly go their way?

GUILD OF THIEVES

And there's more help pouring in for troubled adventurers, this time for Jorgen Stalnacke, who was wondering what to do about the cauldron in *Guild Of Thieves*. Read the clue sent in especially for you by Trond Kjernasen, from Ostby.

SHARD OF INOVAR

There has been a great deal of confusion over how to get the amulet in *Shard Of Inovar*. There's more to do than my clue suggests, according to those who have tried it. If you are still stuck with this, look in this month's clues section sent in by Derek Trumman.

TIMES OF LORE

We come down to earth to help Mohd Hafiz, who was trapped in this game back in July. Roger Jacobsson, of Huddinge in Sweden, suggests that to kill the Grey Abbot you should stand in front of him while using the invisibility ring, then throw the sphere at him. And Corporal Paddy O'Brien, from BFPO 38, has the key for *Temple Of Angor*. "Carry the chime to the door, and access will be granted." Paddy also suggests being at full strength before entering, and to carry the ring of invisibility taken from the giant.

BARD'S TALE II

And a final cry for help: "what use is the Pharse Door (PHDO) spell, in *Bard's Tale II*?" asks Kai Arve Maren, from Ovre Ardal in Norway.

If you can help any of these troubled adventure folk, or have problems of your own, then drop me a line at The Valley, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. I'll get back to you as soon as I can.

COMMENT

One of the big problems for Amiga owners is the cost of a colour monitor, so naturally a modulator and TV set is a favourite configuration. But for adventurers in particular, this set-up, while undoubtedly the cheaper option, can lead to difficulties:

★ I own an Amiga 500 and I am using it on a portable colour TV. One point I have to make is that the text on some

INTO THE VAL

adventures is almost unreadable. Examples of this are *Fish* and *Lancelot*; changing the typeface on *Fish* improves it no end. The worst offender is the bog-standard white writing on a black background. Something like *Legend Of The Sword* is great, blue type on a white background. So please if you could have a word with the powers that be. I'm sure it wouldn't be that hard to change the colours to suit their customers.

Ian Scoble,
Elliminyt,
Victoria, Australia.

Campbell's Comment: Consider yourself spoken to, Powers That Be! Now I always enjoy a grovelling letter, it boosts the ego more than the monthly cheque boosts the bank balance . . .

★Just a line of grovelling admiration before I get around to the point of my letter. Out here in the back of beyond, we all look forward to your column every month. Not only are your reviews unerringly accurate, but we find something strangely refreshing about a software reviewer who actually writes about the games instead of himself, as, unfortunately, so many journos seem tempted to do.

Now, having lulled you into a false sense of security, I'll pounce with my questions . . .

John D. Wetton,
St. Columb,
Cornwall.

Campbell's Comment: Ah . . . ! There's always a snag . . . we'll be back with you in just a second, John, but meanwhile, here's someone who's likely to cause a traffic jam in the vicinity of a certain basement flat:

★I was interested to read that someone found another way to solve the basement puzzle in *Rigel's Revenge*. It's a bit laborious, though, so I'll be sticking to running through the streets naked!

Do you know if Infocom are planning to convert *Zork Zero* to the C64? Your review made it sound a superb adventure, jam-packed and entertaining. It sounds just like my sort of game!

Jo Sadler,
Binley, Coventry.

Campbell's Comment: I thought streaking went out years ago! As for a 64 *Zork Zero*, no chance! Infocom, it seems, has shut up shop. Sad news indeed, but there may be more Infocom titles, so I'm told, written under contract, via modem. I don't have further details, but time will reveal all. And here's John Wetton again, bouncing back with an afterthought:

★ . . . incidentally, there seems to be something strange about the barred window in THAT basement. I could only get the much put-upon fellow to squeeze through the window after he had removed all of his clothes. Do you think I got hold of a kinky version of the game?

Campbell's Comment: Depends who he met and what he did after getting outside, I reckon, John! Now who's this Kevin fellow . . . ?

★ Dear Kevin, any chance of some help? I got a 64 in December and started getting CU in January (great mag) and just started trying a few adventures — *Pilgrim* and *Rigel's Revenge*. Both great games. Have you any tips on playing them?

Last of all, as I'd rather play adventure games than shoot 'em ups, what are the best games to get?

Paul Elliott,
Rochester.

Campbell's Comment: I've got plenty of useful tips, Patrick, especially if you're not too shy to brave the streets of Rigel with no clothes on! But the way Valley Rescue works is that you have to tell me where you are stuck, and then, hopefully, I will be able to sort out your next move. But I don't hold complete solutions in ready-to-send-out form. If, as I suspect, you are limited to cassette adventures, then you'll mainly have to look out for golden oldies, like *Kayleth, Rebel Planet, Dracula, Frankenstein,* and *Wolfman*. Welcome to adventuring, Paul.

ADVENTURE CLUES

SHARD OF INOVAR:

From start of game to the Amulet: GET SHARD, INVOKE RITUAL OF DECAIRN, W, EXAM BOULDER, USE VIAL, GIVE SHARD TO TREE, N. GET ALL, N, N, PUT STATUETTE IN APERTURE, GET STATUETTE, N, GET RYXBLADE, PUT STATUETTE IN FONT, GET AMULET.

MANHUNTER:

Your first visit to Trinity Church will not be very useful. Just look at the candles on the left hand side. These become important on Day three.

CHRONO QUEST:

Put the knob on the banniser post to create a doorway; remove it before going through.

LEGEND OF THE SWORD:

Push the chest before opening it.

GUILD OF THIEVES:

Into the cauldron put the eye, the berries, the snake skin, the heart, and the wooden cube. Then open the sachet.

HITCH HIKER'S GUIDE:

Grow a fluff tree and eat its fruit, to help Marvin unjam the hatch.

ZORK 1:

To find the thief go south from the temple to the granite wall, and say TEMPLE. Kill him with the nasty knife (but let him open the egg first!). SAVE before attempting to kill him, as success is not guaranteed every time.

FRANKENSTEIN:

A rope would help to get through the volcanic ridge. Search your father's garden for it!

LEY

CU LETTERS

Demos

● As I was looking through April's issue of C.U. I stumbled across those Demos. I started to think would it be possible to get the 'Razor' and 'Exceller 8' demos as posters? I thought this because they would make great posters. If I could get them as a poster how much would they cost? If not, why not?

Daniel Potter,
Whitstable,
Kent.

They'd cost too much to do as individual posters basically. Glad you like them anyway.

Drive on

● The last time I bought your mag must have been in early '88, but what a tremendous improvement there has been. I know you get loads of letters like this, but I was dying to congratulate you. Your mag has a good price, looks wicked, has plenty of reviews, ads and amusing bits stuck in here and there.

I've got an Amiga 500 and a Commodore 64. The 64 I don't use but I have never ever seen a 'Play to Win' tip for one of my 100 games on the Amiga (in any magazine). Any tips for *Chrono Quest*? I'm still stuck in the Chateau!! And has anybody instructions for *Sentinel*??? What about Accolade's *Test Drive*? I can get to the dealership in the Testarossa, but all it says is, "Nice job. Keep the car. Go home". I mean, it's too easy!

Wouldn't it be better if we could drive the car through better terrains which are interesting, rather than the amazingly boring coast-road on which you can't fall off! Now I know what you're going to say, "Why don't you get *Test Drive II* or the *Supercars* and *Scenery* package?" Well, I might just do that, but in your review, it only got 77% and I don't want to fork out £24.95.

But to come to the point of this letter, when is *Chase H.Q.* coming out on the Amiga??? I have been waiting for yonks and I hope you can help me with this problem. It is probably the best arcade game on the arcades, but I want to play it at home, and not putting 10p coins into a machine. . . .

Gerard Wilmot.
Winsford,
Cheshire.

Chrono Quest *has probably had clues in the Valley helpline at some time, but how come you need instructions for* Sentinel*? Sounds a bit dodgy to us.* Chase HQ *is being released by Ocean in late November, so hang on.*

Port to the left

● I find that I am not in agreement with Marc Johnston's letter, published in the July issue, re ST port overs. Ok, I don't particularly like spending £5.00 more for a game that is merely an ST clone with some better sonics but that doesn't necessarily mean that the concept of porting across source code is a bad one. If Mr Johnston decides to discard all ST ports that is up to him, but he is missing some pretty good games if he does. I am glad that the games ever reach the Amiga at all, and let's face it: were it not for port overs, many would not.

One fact we cannot ignore is that behind all of the Amiga's custom chips lurks a 68000CPU which by a strange coincidence happens to be present in the ST as well. If follows then, that a lot of programming techniques are going to be common for both machines, thus the port over would save a lot of time and money. This is particularly true of games like *Virus*, where the 3D routines are going to be very similar between the two machines.

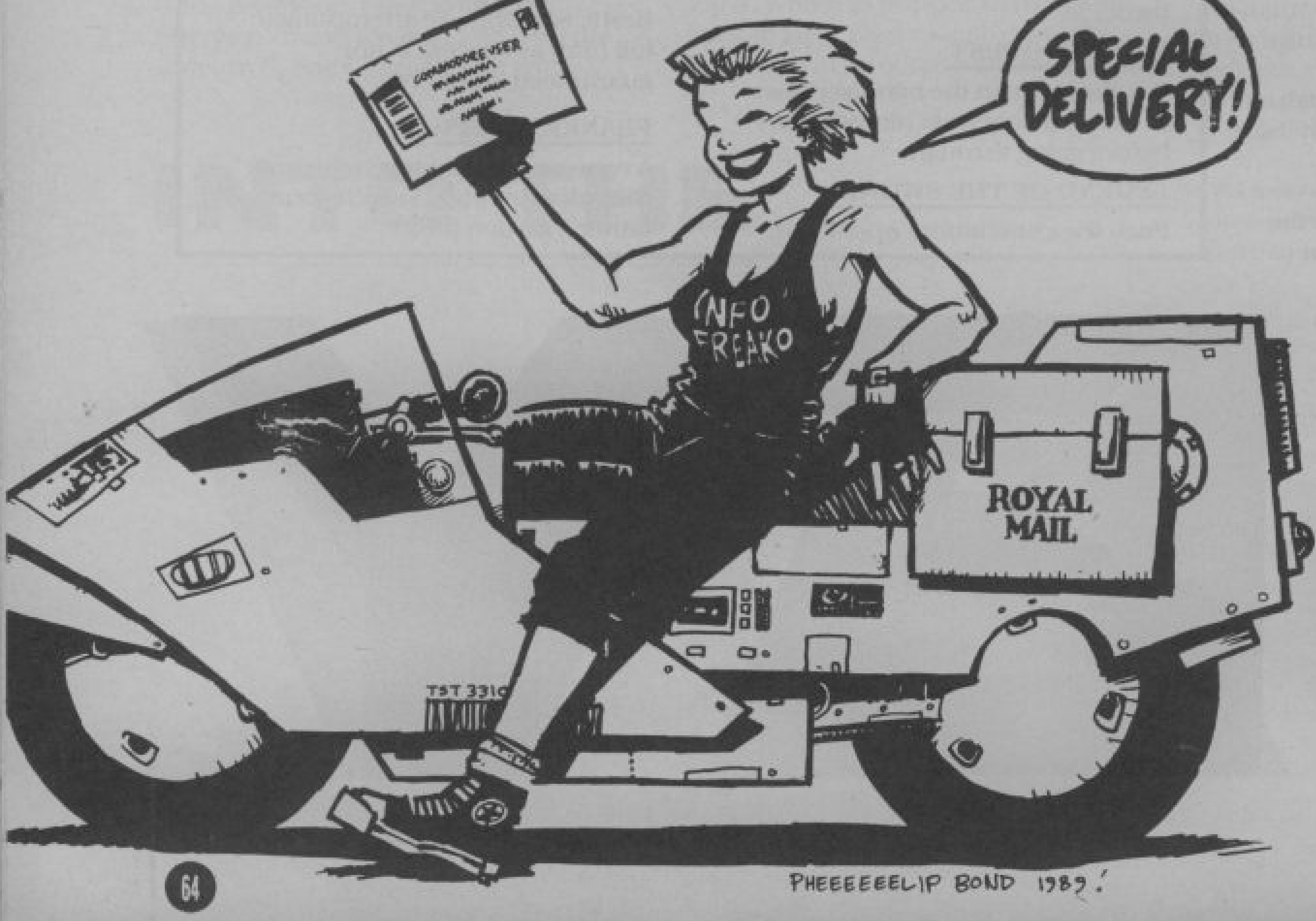
Mr Johnston's boycot of all software which has an ST "look and feel" is very puzzling, and wouldn't solve the situation at all. The Amiga versions of the games I have mentioned above have a very similar "look and feel" to their ST counterparts, but this isn't always detrimental to a game. Some reviewers have proclaimed *Dungeon Master* as the best game on the Amiga, but it isn't that much different from its ST incarnation.

However, it is a shame when programmers have blatantly ignored the potential of the Amiga, highlighted in such cases as *Street Fighter*. The custom chips exclusive to the Amiga could have made a far better job of this and other conversions. Happily, some programming teams are combining the port over with some rewritten routines which do take advantage of some of the Amiga's custom circuitry as is the case with Graftgold's *Rainbow Islands* conversion, and perhaps Mr Johnston should note that a lot of recent port overs are of this ilk. Things have certainly moved on from a year ago when his comments were perhaps easier to justify.

For the moment Amiga owners are going to have to make the best of a less than perfect situation. Before applying pressure to the issue of ST ports, perhaps we should try to see off the ludicrous situation of having to pay a fiver more for our software, which in some cases is already prohibitively expensive.

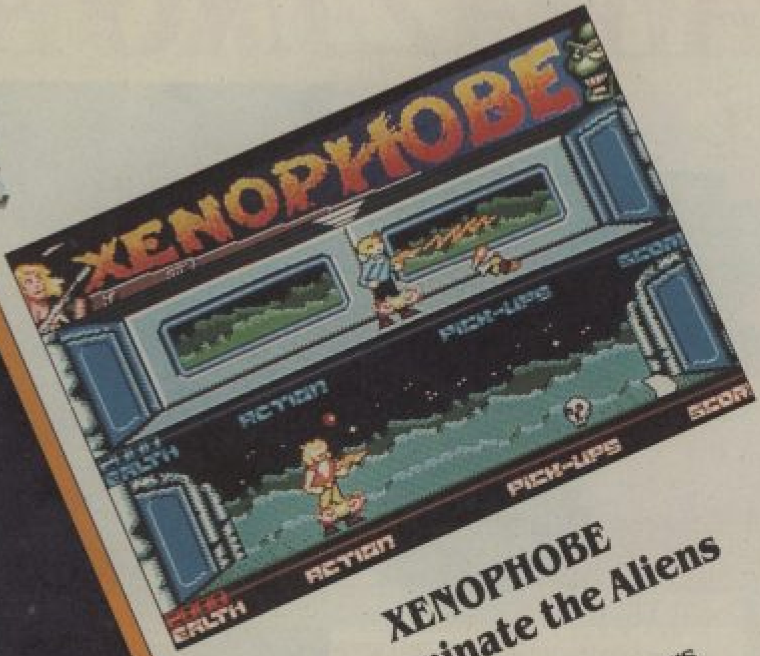
Richard Leadbetter
Witham,
Essex.

What more can we add? You're living in a dreamworld if you think the companies are going to write Amiga only software. Such things are rare.



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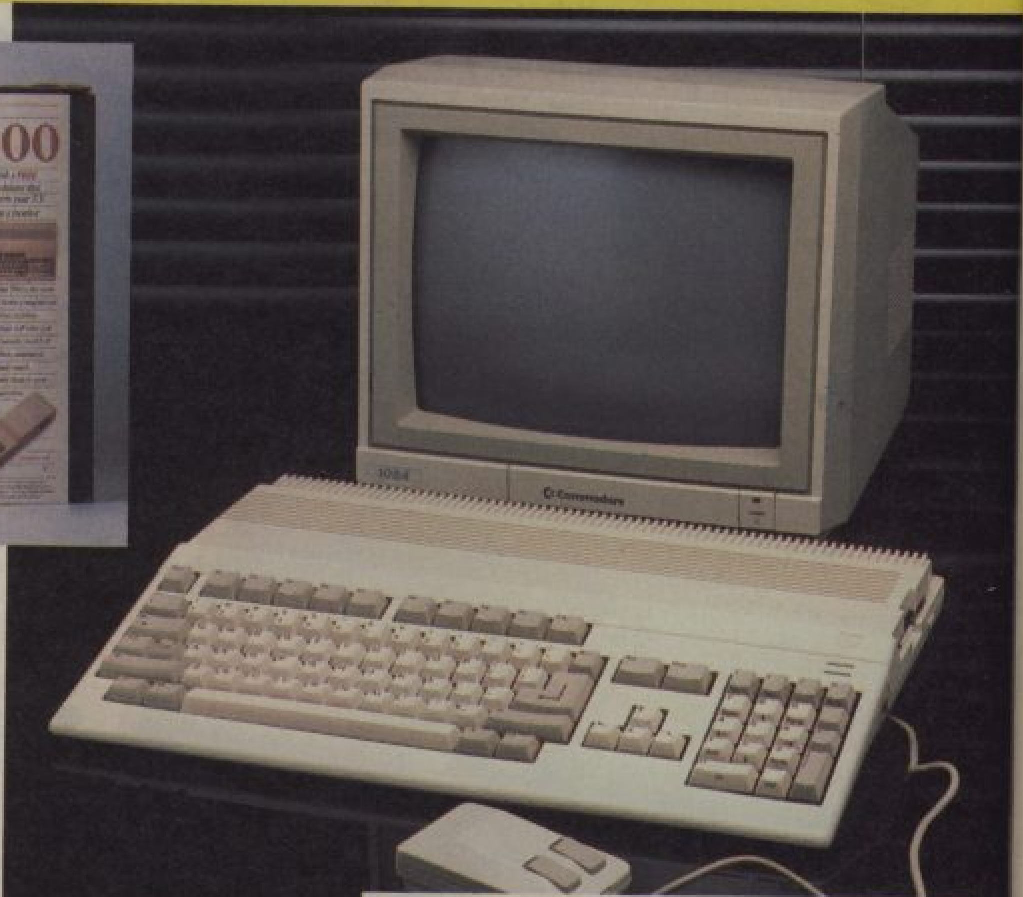
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PRINTING DIRECTION	bi-directional, with optimised head movement
PRINT PITHES	10 char/in to 24/char/in programmable from line, and in SET-UP mode
LINE FEED	– 1/6in (4.23 mm), 1/8 (3.17 mm) and 7/72 in (2.4 mm); – n/216 in and n/72 in.
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HELPLINE

Thanks, as ever, to everyone who sent in a letter.

If you want to get hold of a particular solution, poke, hint, tip or listing then send it in to the Helpline and we'll print your enquiry. A selection of replies will be published each month — and the rest we will send on to you.

And, if there's a particular problem with which you think you can help, send your reply to Responses at the same address below.

RESPONSES

RAMPAGE

Boy, oh boy. Mathew Allen from West Ewell, Surrey, certainly has been working hard of late. He sent in hints, tips and pokes for all bar two of last month's enquiries. Sorry, Mathew, we know that you wouldn't want all of this month's helpline given over to just your good self now, would you? But thanks (to you all) for writing in. This little lot is for Stian Birkeland, ref ***D1.***

RAMPAGE

```
20 SYS 65371: PRINT
CHR$(5)
30 FOR A = 4256 TO 4308:
READ B: POKE A, B: NEXT
40 PRINT "PRESS RETURN TO
LOAD RAMPAGE", A$ 50 SYS
4285
100 DATA 169, 189, 141, 27,
1, 169, 182, 141
110 DATA 29, 1, 169, 155,
141, 30, 1, 76
120 DATA 160, 197, 169, 49,
141, 159, 2, 169
130 DATA 234, 141, 160, 2,
96, 169, 178, 141
140 DATA 40, 3, 169, 16,
141, 41, 3, 32
150 DATA 44, 247, 32, 108,
245, 169, 16, 141
160 DATA 238, 2, 76, 81, 3
```

INFILTRATOR

GENERAL

Don't use grenades [outside] as they can be heard. The places where the keys are kept can change. Always show papers; the janitor's uniform is useful to move around fairly undetected.

MISSION 1 — Get the security card and unlock all of the doors. Photograph the plans on the walls (make sure the guards are gassed before!). Take 5 to complete (no mines though!!).

MISSION 2 — Use the card to unlock the doors, and collect grenades from the stores. After gassing the guard, goto the weapons lab, gas the guard and find the invisibility pill. Then set charges and run!!!

When the building explodes, goto building 3 to turn off the alarms. Get the Professor and give him the pill (to sneak past the guards).

MISSION 3 — Use the security pass. Then set one charge in building 3, four in building 4 and one in building 5. Then set one in building 1, then go!!

MERMAID MADNESS

— Infinite Energy

Reset and
POKE 17274, 169
POKE 17275, 0
POKE 17276, 234
SYS 16384

Mathew Allen also has his own enquiry. Here it is: 'Can some readers out there send in pokes for *Cauldron* (Silverbird version), *Encounter, LED Storm, Heavy Metal Paradroid* (the new loader makes the pokes I have defunct) and *Stormlord,* all on the C64?. Mathew's reference is **E1.**

LED STORM

The following is a response to Craig Thornton's enquiry, August issue, ref ***D2***

Type in: "AMIGA DAVID BROADHURST WANTS TO CHEAT"

Imran Saleem

JINXTER

This is in response to J. Gryden (August issue, ***Ref D3****)*

1. To get the ladder in the tower, you must knock the door of the clockmaker's shop. Then the clockmaker will open the door and now you must throw something at the lamp (e.g. the tin opener). The clockmaker will then run off for help because his shop is on fire. Enter the shop and go East and you're in the tower!
2. To get the charm out of the bakery, put it in the baking tin and put the tin in the oven. Push the button twice, get the bread, give the bread to the banker and he'll throw you out (because the bread is bad!). Now eat the bread and you'll possess the charm!
3. To get the charm out of the post office, you must show the dead mouse to the postmistress before you crack the safe! (I hope you know how to get a dead mouse?).

PS: "I also need help with *Jinxter!* I want to know how to get out of the dungeon in the castle. Please, answer!!! I have also another problem. How do you open the opaque case in *The Guild of Thieves?*".

The enquirer adds 'I need help! I think *Shadowgate* (Amiga) is fab; but I have a problem. Behind the middle door of the mirror room there is a bridge, but when I enter that room the computer says that it is too hot.

How the hell do I get on that bridge? Please answer because I'm desperate!!!

(Responses to reference **E2**, please).

ZAMZARA

In response to ref **D4.** C64 *ZAMZARA* here are some pokes: Poke 12303, 173 = (unlimited lives). Poke 5847,173 (unlimited missiles). Poke 6424,173 (unlimited weapons). Poke 10655,173 (unlimited time).

N Hutchings, Harlow.

KNIGHTMARE

This is in response to Tony Stoke's enquiry **(Ref D6).** When you start the game you are in a dungeon with the old man.

Take the rock, torch and food, then give food and water to the old man. Talk to the old man, he will then give you a spade. Take this to the next room and dig, but be ready to throw. You will go down and come up in another room with two guards and from then on it's easy.

Andrew Thomas

GREAT ESCAPE

This is in response to Jason Keable's enquiry **D7.**

SOLUTION TO GAME

To start off, get key one and open the relevant door to take the guard's uniform. Wear it on your way out, leave the key where you found it. Get the Red Cross parcel, open it and get the money bag. Put the money somewhere safe (like the tunnel).

Get key two and open the door with it. Put the key in a safe place and then get the tool kit and unlock the door to the room with the spade inside. Take the tool kit back to the safe place, and then leave the uniform. Then get the tool kit and the id papers.

PLAY TO WIN

Leave the tool kit and torch and head back to the tunnel, to remove the blockage using the spade. Put the spade down and then go back to get the id papers. Use the tunnel again, but this time leave the id papers at the end of the tunnel, near the exercise yard.

Follow the normal routine on day two, but get the Red Cross parcel. Inside it contains the wire-cutters which are needed for you to escape. Again follow the normal routine on day three, but again get the Red Cross parcel.

On day four get the compass (in the Red Cross parcel) and begin your escape. Use the main tunnel and take the compass to the exercise yard. Get the wire-cutters and use them to cut through the wire. Then drop the compass, cut the wire and get the id papers. Cut the wire again to get out. Then drop the wire-cutters, pick up the compass, and run off screen to victory.

FURTHER HELP WITH THE GAME

There are three keys around the camp used to gain access to the more inaccessible parts of the castle. The first key is found in the room next to the cells. Using it gives access to rooms containing German uniforms. Wearing a uniform makes you reasonably safe to explore, ordinary soldiers won't cart you off but the Commandant spots you straight away. When you escape, don't wear the uniform because you will be shot as a spy.

To explore the underground tunnel, you need the torch. Safe places to hide your stolen goods are in the tunnel, under the stove in your hut or in the Red Cross room.

The wire cutters are very important because without them there is no escape. Give the bar of chocolate (don't drop it) to a friend to get him to distract the guard's attention so you can nip over the fence. The compass is essential to escape.

You only get the Red Cross parcel once a day, so that's a bit of a nuisance. However, you can get round this by getting the parcel that arrives and hiding it somewhere safe. Then deliberately get caught doing something wrong and get put in solitary for the night. When you're released, the next morning another parcel arrives. Do this again until you have all four. Use the shovel to dig your way through the blockage in one of the tunnels.

Well that's about all the help I can give accept for a cheat listing. Just type it in and RUN it, then follow any on screen instructions to get infinite morale.

Adam Timms

GREAT ESCAPE CHEAT

```
5 PRINT CHR$(147)
10 FOR I=52992 TO 53055
20 READ A:C=C+A:POKE I,
A:NEXT
30 IF C<>7212 THEN PRINT
"ERROR IN DATA!"
:END
35 PRINT "FINISHED. YOU
MAY NOW SAVE DATA FOR
FUTURE USE."
36 PRINT "TYPE SYS 52992
TO START CHEAT"
40 DATA 32, 44, 247, 56,
234, 141, 32, 208
50 DATA 32, 108, 245, 169,
24, 141, 67, 4
60 DATA 169, 207, 141, 68,
4, 76, 99, 3
70 DATA 169, 99, 141, 111,
1, 169, 3, 141
75 DATA 112, 1, 169, 20,
133, 104, 169, 173
80 DATA 133, 105, 162, 7,
189, 56, 207, 157
85 DATA 99, 3, 202, 16, 247,
76, 20, 173
90 DATA 169, 165, 141, 191,
67, 190, 95
```

ENQUIRIES

MINDFIGHTER

I need help with *Mindfighter* on the CBM 64. I've tried everything I can, but I still can't metamorphose into another animal. There must be some way of doing it because that's how Robin completes it in the book. Please can somebody help me.

David Shaw, ***Ref E3.***

SUPER HANG ON

I have *Super-Hang on* on the Amiga and have heard about a cheat mode in which you have a machine-gun on the front of your bike.

Please can someone send it in?

Daniel Argent, ***Ref E3***

STAR TREK

'I recently bought *Star Trek: The Rebel Universe* for the C64. Has anybody out there got a poke for infinite energy? Just help me!!!

James Smith, ***Ref E4.***

BIO CHALLENGE

I've got a problem on the third level of *Bio Challenge*. I can easily make it onto the third level but getting past it seems impossible. If there is anyone out there that can help me complete the third level please write in. A map would help. If there is someone who knows the golden secret please write in. (By the way if anyone needs a map for the first and second level write into helpline and I will send one).

Anthony Deville, ***Ref E5.***

MANIAC MANSION

'Hello, my name is Adam I have a Commodore 64 and I am a new reader of your magazine from Australia. I thought that you might have the solutions to *Maniac Mansion*. I bought it a month ago and I can't figure out what to do after the evil meteor has been taken away by the space police.

Also, would you have a poke for infinite lives on *Target Renegade*'.

Adam Buriak, ***Ref E6.***

How to use the Helpline

It's easy. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response. Post your letters to Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Oh, and if you're making an enquiry, just write a couple of lines explaining the particular problem, ie why you need a poke, why you would like a particular listing.

The sender of each letter published will get a free piece of software. This month's winners will be getting an Amiga or 64 game (specify drive).

Next month will see another goodie up for grabs. Sorry, but we're unable to respond to individual requests for games.

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each on a **separate sheet of paper.** Likewise, if you send in a response but have an enquiry too. That way we can file everything in neat alphabetical files.



Picture above from P.R. Forster/*F-16 Fighting Falcon* (Ian Allen Press).

This add-on to *F-16 Falcon* not only merited the highest-ever score in last month's screen scene but pops up now in PTW. Tom Watson earns his wings and comes up with these handy tips.

If combat flight simulators up to now have had a limitation it has been that the gameplay is seen solely as an adjunct to the main program. All the time and trouble is put into making the plane as accurate as possible so the gamepley can sometimes be almost an afterthought. In *Falcon* the gameplay is based around twelve separate: missions that recreate the style of mission flown by trainee pilots. With the mission disk, the programmers take the pilot out of training and on to the battlefield — and because the flight programming has already been done, the programmers have been able to concentrate on game play alone.

The most crucial point to remember while playing ***Falcon: Mission Disk Volume 1*** is that all the missions are interlinked, so to fully explore the simulation you must appreciate the effect of your actions on the entire battlefield, not just in relation to the mission that you are flying.

The situation is critical. An enemy assault on your base is close to completion as three tanks roll relentlessly towards your airfield. Behind them, three landing craft are approaching the shores, ready to spill a fresh supply of tanks into the attack. Behind these lie the enemy's lines of supply — roads and rail — which bring fresh equipment to the battlefield from their industrial heartland. Your last objective is to control the initial threat to your base by destroying the tanks and landing craft.

Rolling Thunder and

FAL
MISS

PLAY TO WIN

Watersports are indicated as separate missions, which are better taken together — to stop the enemy advance. Both sets of targets need to be destroyed as soon as possible. Everytime a landing craft reaches the shore, it "tops up" an invisible stock of tanks, and each time a truck or a tram arrives, so the stocks on the other side of the lake are increased. In the early stages of the battle, the pilot must accept that it is going to take a couple of missions before these stocks are exhausted, and must therefore be prepared to balance his objectives between containment and deep strikes.

The principle to keep in mind is that once destroyed, items "stay dead" for a number of subsequent missions. This means that if you destroy all the tanks and landing craft, you will have a mission in which to strike at a strategic target before they reappear (as long as stocks exist by the lake side). Once the supplies have been limited for long enough the stocks will run out, usually five or six successful missions. It is at this point that you can start to relax and think about pushing the enemy back into their own territory. And remember, pitch your nose down in air to ground attacks.

Even the experienced *Falcon* pilot will find the challenge of the tanks new and demanding. This is one of the most important aspects of using the Maverick's camera — to properly acquire targets beyond visual range, track them and then release the AGM. Try to approach the tanks in their line of movement (either with it or against) and achieve lock-on by centring the image on the comed display. The greatest problem here is that it is almost impossible to destroy all three tanks in one pass, thereby giving them an excellent chance to head for your runway. The best tactic is to meet each one head-on, and then to continue the pass in the hope of meeting one of the landing craft. So, if it all works, only three passes would be required — although that is about as much time as you have! If in doubt, concentrate on the tanks and go back for the landing craft.

One thing to watch for: as you fly over the lake a MiG 29 may challenge you. He'll fly in from the north-west and once you've spotted him he'll turn and fly back north. LEAVE HIM ALONE. If you've selected more than one MiG he's setting you up for his partner, if not he's doing his best to lead you over a whole array of SAM sites. But be careful — sometimes he won't go away!

Presuming that your first mission is successful, you can then turn your eyes north. The first objective is their lines of supply. Destroy the traffic and then remove the bridges (the bridges take five missions to be rebuilt). Once the stocks of arms at the lake are exhausted you are almost free to strike deep into enemy territory — as long as you make sure that no further strikes get through.

The ground is one thing — the air is another. The comfortable MiG 21s in *Falcon* have been replaced by much more deadly MiG 29s, and with two different styles of pilot. Some of the MiG pilots will be easy meat; but there are others that will push even the most experienced *Falcon* pilot to the limits. They will provide such a challenge that it is worth going up a few times just to have a go — and don't use a long-standing pilot to practise with, send up the rookies to use as cannon fodder.

CON

SION

KULT



With its dazzling graphics and impressive stereo sound, Infogrames Kult looks set to become an RPG favourite. Tipster, Mark Aylett came up with these hints.

THE TWINS

Object needed — Goblet. **Go to the source on the left-hand side. Inspect the fountain and press the eye. Fill the Goblet and go back to the room called "The Twins". Open the left-hand serpent and empty the goblet into it. Get the die that emerges from the serpent then open the right-hand serpent. Throw the die and note the number thrown. Put the die into the right-hand serpent and go to the room facing you. The hands are in a dice formation (except for the middle one). Pull up the hands until they resemble the formation you threw earlier, then push the serpent's head on the wall. The sliding partition should open; note down the shape which it covered. Go back to the fountain room and inspect each cube (each will be patterned). Lift the cube which resembles the one you found behind the sliding partition.**

IN THE SCORPION'S PRESENCE

Object needed — Fly. **Pray to the statue then enter the room called "The Web". Look at the web on the floor and crawl on it. Give the mistress the fly; show affection but don't be too saucy with her. Feed the fly to the blue spider and get the red one. Leave the room, and then put the red spider into the statue's mouth. Don't listen to the man who pops out, just pass through the trapdoor.**

THE WALL

Object needed — Dagger, or you can use Psi-shift. **First choose the third zone, then the second zone; this means that you can unlock the sliding wall when you open either door. Go through either door, left or right, and inspect the step. Then take a look at the slot on the Sculpted Warrior and climb onto the step. Either put your dagger into the slot, or if you haven't got one, use Psi-shift. You will be spun around by the wall. There are now TWO separate gaps in the wall, one which goes straight on, and the other is a dark, black strip; it depends on which door you have taken. Move the cursor to go down the black passage, not straight on. Stick your hand in the gap on the floor. Return the way you came, and this time go straight on.**

DE PROFUNDIS

Object needed — Rope. **First of all, wait. Then lasso your rope onto the hook on the ceiling. When the Granite Monster lurks toward you, jump onto him. Wait a few minutes.**

THE NOOSE

Object needed — None. **Do not do as The Poormouth says. Use either the lantern, or your Solar Eyes Power. Grab hold of left-hand rope and climb up. Push the lever, remove the noose-rope and he will fall. Take the left-hand piece of rope. Inspect the hollow on the platform. Finally, leave and go to the Master's Orbit.**

AFTER THOSE ORDEALS

Give all five skulls to the Protozorg underneath the trader. He will announce that you are a divo(!?). Go to the concourse outside the ring, and remember, if you are asked any questions, show the egg you were given. Once you are in the concourse, ignore the guard and use all the violence you can muster on the upper right-hand guard; then enter the upper right-hand passage.

Go left. Inspect the toad's head and poke its eye. Use the Lantern (if you have it) or the Solar Eyes to see. Inspect the lever and the trapdoor. Use Psi-shift on the lever and pass through the trapdoor. Next keep going straight through until you meet Norma Jean and Ash. You MUST do as Norma Jean says. Don't move! Tell her the truth . . . talk to both of them and then use your Zone Scan. Lift your block on the floor and get both objects, the beam and the flask. Unwrap the bandages on the mummy, go to the left and keep going forward.

By going through the trapdoor you will enter the

KEY

1. Zone of Ordeals
2. The Ring
3. The Master's Orbit
4. The Wall
5. In the Scorpion's Presence
6. De Profundis
7. The Return
8. The Twins
9. The Noose
10. The Master's Eye
11. Protozorg
12. Passage
13. Dream of Slime
14. Concourse
15. Guard Room



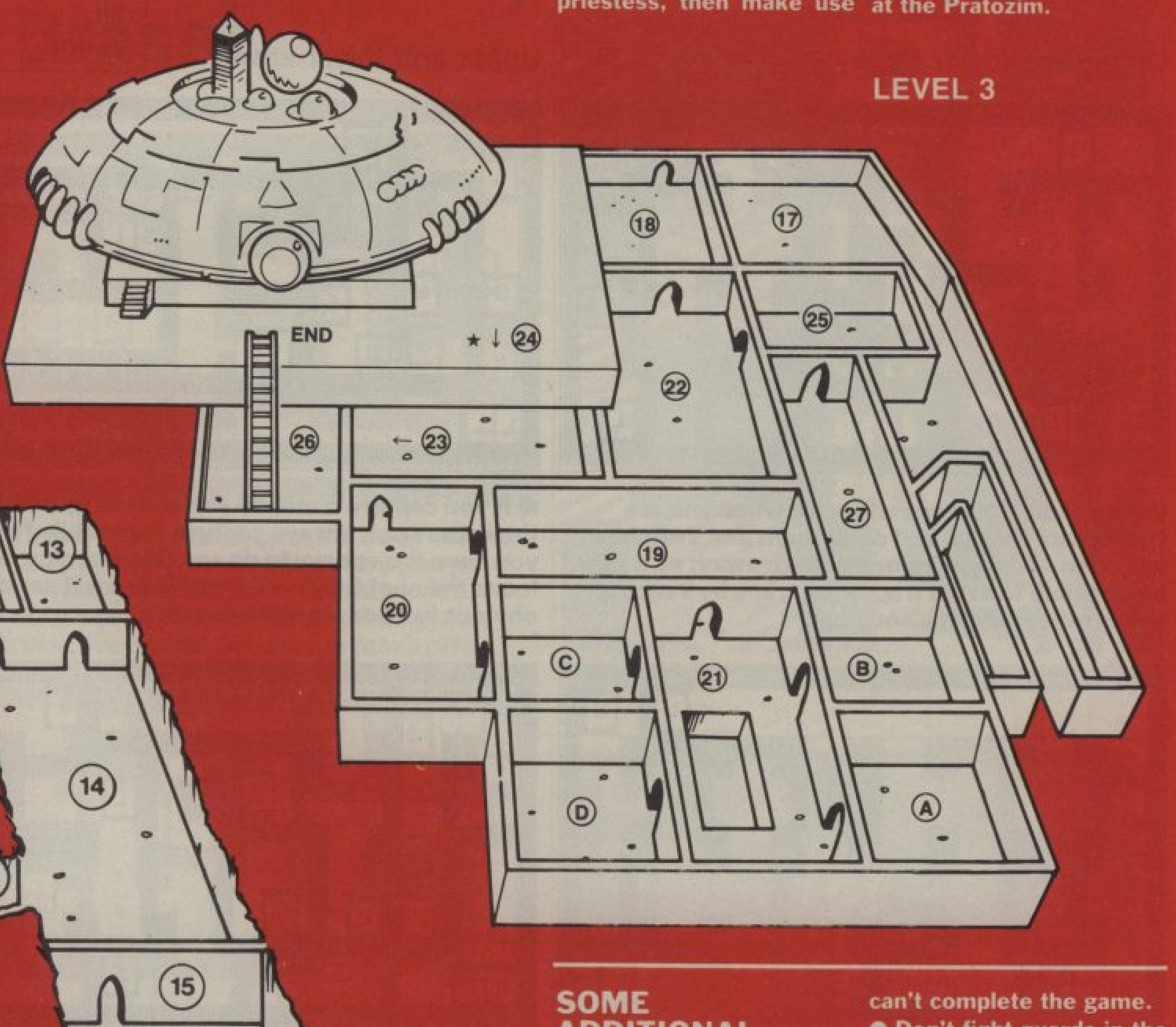
PLAY TO WIN

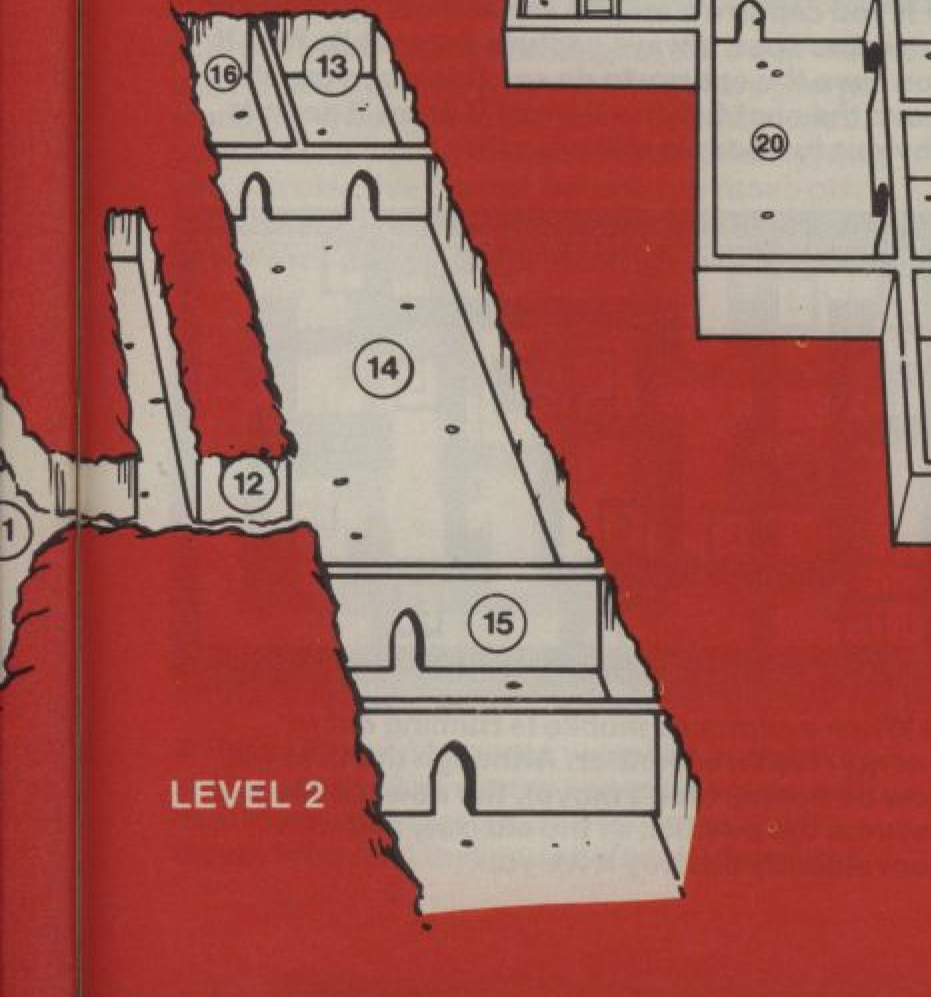
KEY

⑯ Passage
⑰ Passage
⑱ Anti-Chamber
⑲ Passage
⑳ Saura's Repose
㉑ Ablutions
㉒ The Threshold of Truth
㉓ The Presence of God
㉔ Placating the Powers
㉕ Refectory
㉖ Birth of a New Race
㉗ Passage

Threshold of Truth. Kill the priestess and put the egg in the opened mouth. Next off, take a look at the Lantern. Read the book, then use your Psi-shift on the statuette to retrieve it on the l/hand side, near the ceiling.

Leave and go to the refectory, then to "Saura's Repose". Put the statuette you found into the niche then go to the Presence of God, and then to Placating the Powers. Kill the first priestess, then make use of Psi-shift on Saura's Mark, aiming it at her dagger. Use Brain Warp on the character, Sci-fi, then give her the flask to drink. Go to Saura's Repose, putting the monkey into the small tunnel. Enter the Presence of God and wait. Go into passage. Wait. Use aggro on the god, Zorg, and then use Brain Warp on Pratozim, who is holding Sci-fi hostage. Use Psi-shift on trap door, and finally, throw the knife or dagger at the Pratozim.





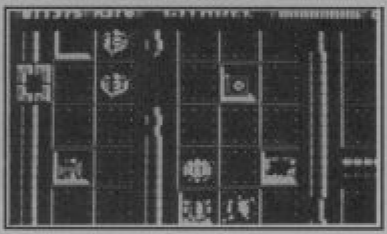
SOME ADDITIONAL HINTS AND TIPS

● Don't waste your Psi-Powers, they are needed much later on in the game. If you run out of it early you can't complete the game.

● Don't fight guards in the Monster's Orbit. You will be killed instantly.

● If you go onto the concourse before you become a divo, you won't be able to complete the game.

CITADEL



Citadel was designed to have elements of both shoot 'em up and strategy, so try thinking of the city layouts in terms of a board game. Each of the floor tiles is one 'square', and all traps react to the MONITOR in terms of 'squares'. Most of the enemy defences will only detect your presence if you move or fire. Bearing this in mind will help you to get a lot further into the game. So here are some general hints to help you on your way:

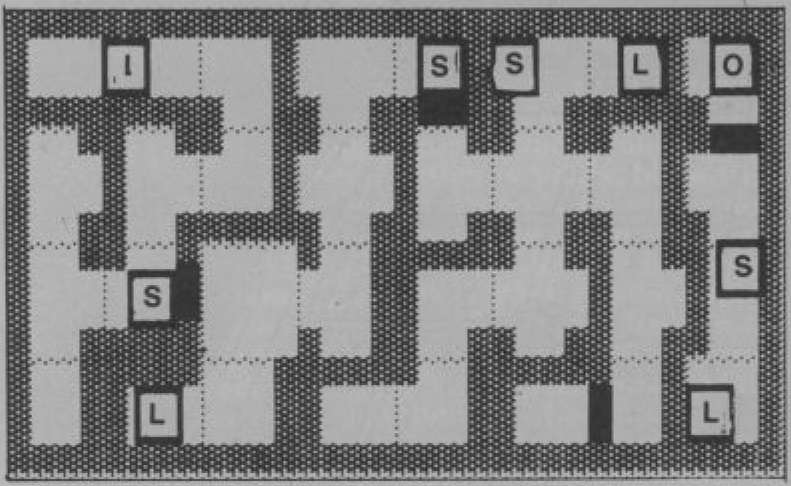
One of the test games on the 64 this moment, Citadel gives you the chance to flex your brain cells as well as your muscles. Martin Walker is here to start you off.

● **Always try to position a captured mobile in front of MONITOR before you move off down a corridor, even if you have to wait for it to catch up when you change direction. Far better the mobile to absorb a hit than for your own energy to fall.**

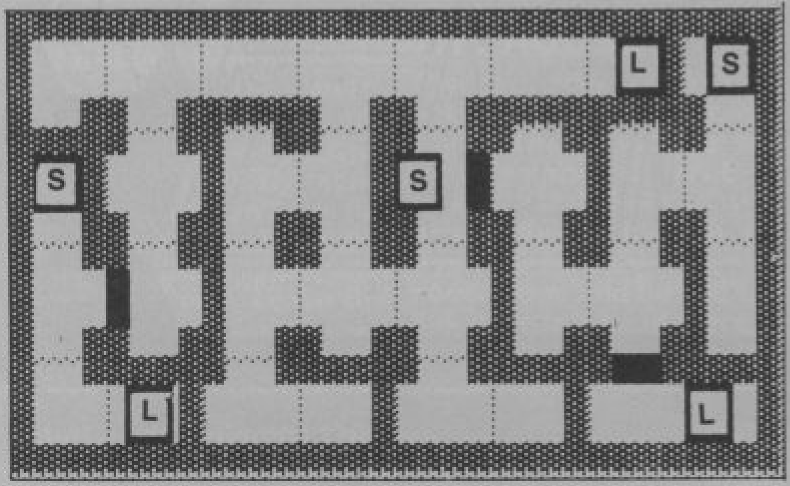
LEVEL 1 (Alien)

KEY	
in	I
out	O
beam	▬ ▮
lift	L
switch	S

Upper and lower storey



● **All enemy defences will open when you are two squares away, and equipment and switches will open when you're one square away; so it may be possible to avoid triggering traps by keeping to the other side of a corridor.**

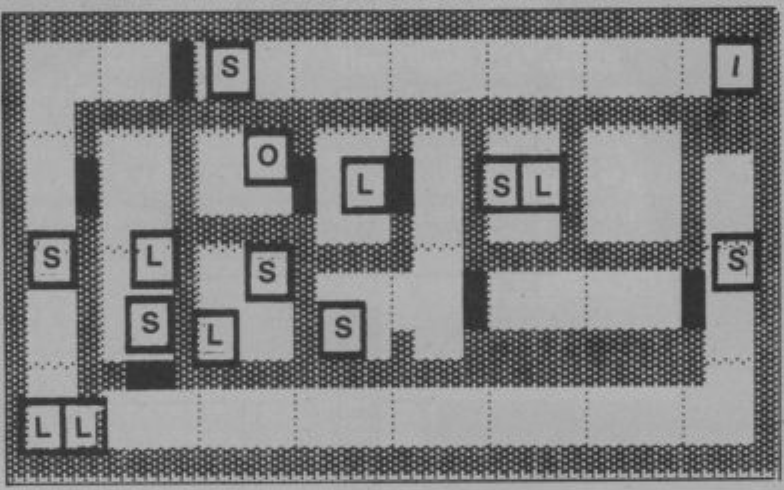


● **When first playing *Citadel*, watch the lights on the static guns. These show the possible directions of fire. There's no point in placing yourself in the line of fire when you can pick off an enemy from a safe position, so play safe.**

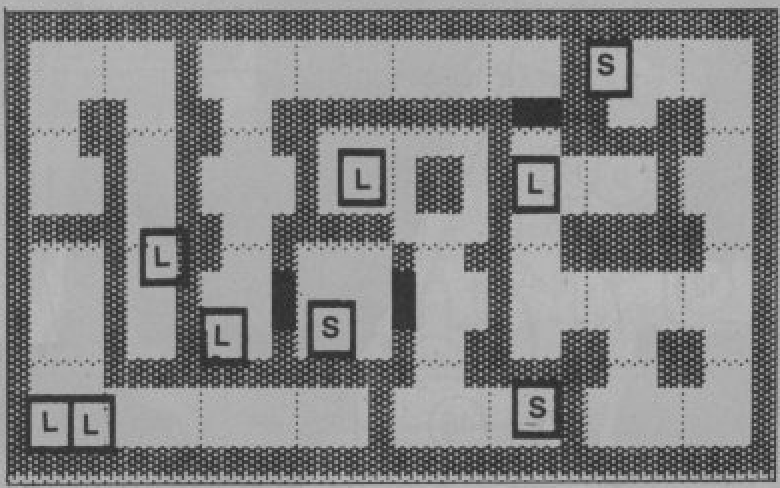
LEVEL 2 (Armour)

KEY	
in	I
out	O
beam	▬ ▮
lift	L
switch	S

Upper and lower storey

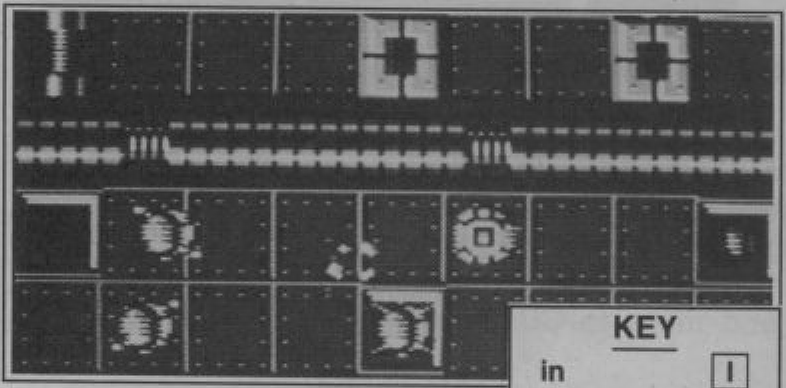


● **If you capture a mobile and an energy pod from the same spot, always capture the mobile first if you have the energy to do so. This way you will leave the spot fully recharged (I know it sounds obvious but people still miss it).**



● **When a captured mobile is running out of energy, capture another. Although the first will now be hostile (don't move), the new mobile will assume the position of the old one, and will conveniently destroy it for you.**

PLAY TO WIN

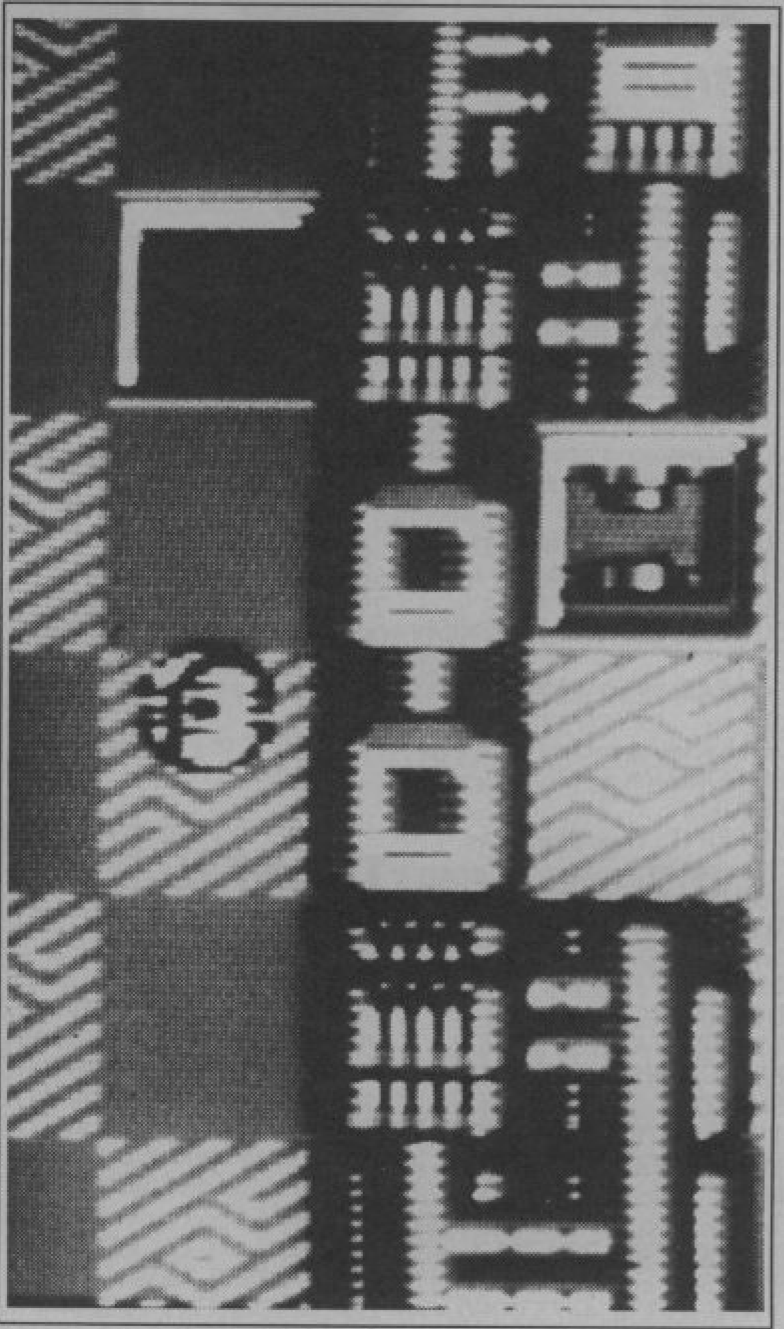


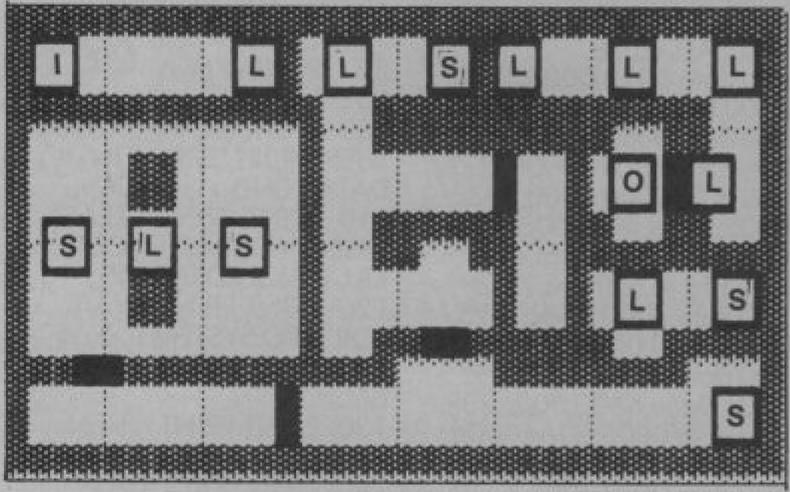
KEY

in	I
out	O
beam	▬ ▮
lift	L
switch	S

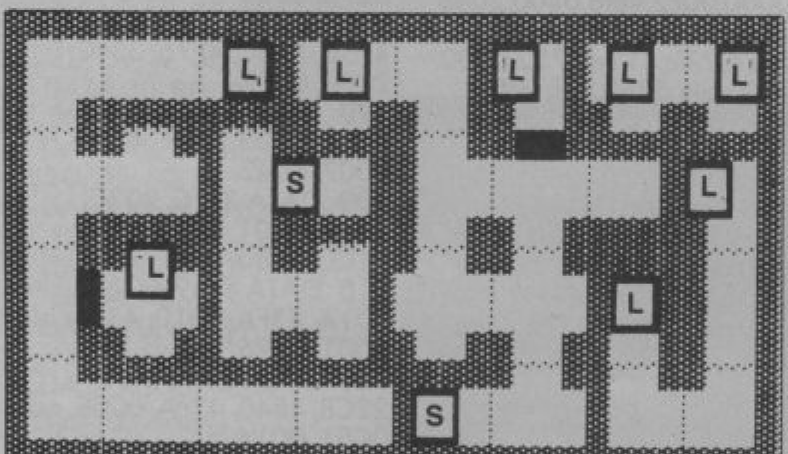
LEVEL 3 (Brass)

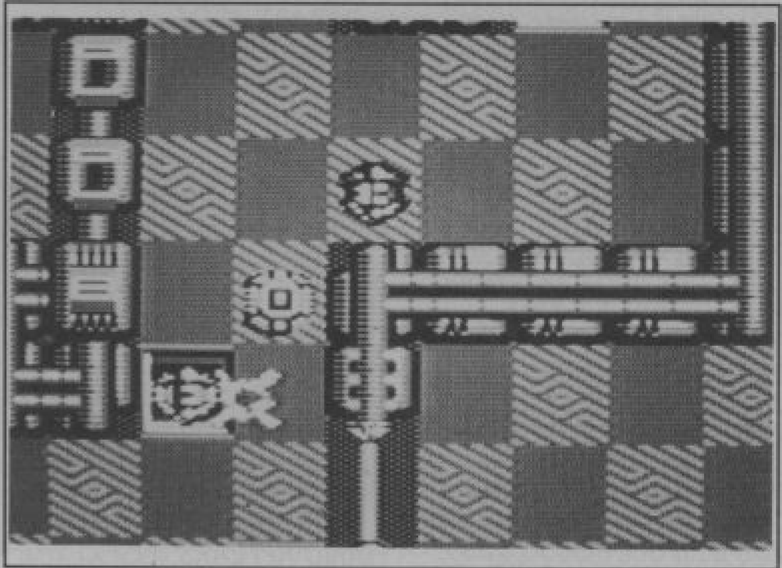
Upper and lower storey





● If you know what is lurking on the other side of a lift shaft, position your mobile before you go through. When you emerge on the other side, your mobile will be in the same position, giving you a protective barrier before you move off.





● Burst fire and two-way weapons both have a longer range than enemy sensors, so you can destroy them before they even know you're there. Who said that you shouldn't play dirty?

POKES

AMIGA

More pokes for your page this issue with some corking cheats for the latest games. Our gratitude goes to messrs Pugh, Slack, Fraser and Fraser and to the rest of you who wrote in with your help. Send your tips and maps to CU at the address opposite.

DOMINATOR

Boot up Amigabasic and type in and save the program. You will be given the choice of either 'infinite men' or 'infinite shields'. When selected press Return and the game will boot.

```
10 REM —— CRACKED BY ANDY GRIFO, DOMINATOR VO.1 ——
20 checksum = 0 : total = 1064217 : crack = 266
30 START = 192 : FINISH = 415 : GOSUB = 266
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = ";checksum
100 IF checksum < > total THEN PRINT "Data Error.":END
110 PRINT "Place DOMINATOR in Drive 0."
120 PRINT "PRESS (1) FOR BEGINNERS MODE (INFINITE SHIELDS)"
130 INPUT "PRESS (2) FOR HACKS MODE (INFINITE MEN)",grifo
140 IF grifo = 1 THEN GOTO
150 POKEW 194,17017
160 CALL crack
170 data 33fc,4e75,0000,40c4,33fc,0008,0000,5eae
180 data 4ef9,0000,03d2,23fc,0000,00c0,0000,03e0
190 data 323c,0007,303c,ffff,33c0,00df,f180,51c8
200 data fff8,51c9,fff0,4ef9,0000,0200,33fc,00d6
210 data 0006,0040,4ef9,0006,0000,43fa,006a,7000
220 data 2c79,0000,0004,4eae,fdd8,4a80,6700,007e
230 data 47fa,004e,2680,4bfa,0066,220d,243c,0000
240 data 03ed,2c53,4eae,ffe2,4a80,6700,005c,49fa
250 data 004a,2880,2200,243C,0003,ffe0,263c,0000
260 data 5dc0,2c53,4eae,ffd6,2214,2c53,4eae,ffdc
270 data 23fc,0000,00fc,0004,05dc,4ef9,0004,0000
280 data 0000,0000,0000,646f,732e,6c69,6272,6172
290 data 7900,0000,0000,0000,0000,0000,0000,6466
300 data 303a,646f,6d69,6e61,746f,7200,4e75,0000
```

Andy Grifo.

THE NEW ZEALAND STORY

Type in the program and then save it to disk for future use, rur the program and then reset your Amiga (Ctrl + Amiga + Amiga) and when the Workbench hand apears inser The New Zealand Story and it will boot.

```
10 REM —— CRACKED BY ANDY GRIFO, NEW-ZEALAND STORY V2.3 ——
20checksum = 0 : total = 1097431 : crack = 348160
30 START = 348160 : FINISH = 348431 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = ";checksum
100 IF checksum < > total THEN PRINT "Data Error":END
110 PRINT "RESET YOUR AMIGA WHEN READY AND WHEN THE"
120 PRINT "WORKBENCH HAND APPEARS, INSERT THE INSERT THE N.Z.S"
130 PRINT "AND THE PROGRAM WILL BOOT WITH INFINITE LIVES"
140 CALL crack
150 data 6022,0005,500a,0000,0000,4afc,0005,500a
160 data 0005,5024,0121,00f6,0005,501c,0000,0000
170 data 0000,0000,203c,0005,503a,4eba,00c0,0879
180 data 0001,00bf,e001,4efa,fff6,41fa,000a,23c8
190 data 0000,006c,4e75,0c79,6000,0006,0000,6600
200 data 0018,0c79,4ff9,0006,0e6e,6600,000c,23fc
210 data 0005,506e,0006,10ac,4ef9,00fc,0cd8,33fc
220 data 00c0,0007,6170,33fc,4ef9,0000,00c0,23fc
230 data 0005,508e,0000,00c2,4ef9,0007,6000,23fc
240 data 4ef8,00c0,0000,0a98,33fc,4ef9,0000,00c0
250 data 23fc,0005,50ae,0000,00c2,4ef8,0400,2040
260 data 33fc,6030,0000,40c6,23fc,412e,4752,0000
270 data 53a0,23fc,4946,4f00,0000,53a4,323c,0007
280 data 303c,ffff,33c0,00df,f180,0879,0001,00bf
290 data e001,51c8,fff0,51c9,ffe8,4ed0,23c0,0005
300 data 5020,2c79,0000,0004,42ae,002e,2d7c,0005
310 data 5002,0226,4eae,fd9c,2d40,022a,4e75,0000
```

Andy Grifo.

LICENCE TO KILL

This program will supply you with 255 lives and you will skip the first stage of the game.

Method

1. Reset your Amiga and load AMIGA BASIC.
2. Type in the program listed below.
3. Save the listing for future use.
4. Run the program.
5. Follow the instructions on the screen.

Listing

```
10  REM ★★★ LICENCE TO KILL CHEAT (C) DAVID SLACK ★★★
20  CHECK=0
30  CHEAT = 523776&
40  FOR N = CHEAT TO (CHEAT+188) STEP 2
50  READ A$
60  A=VAL ("&h"+A$)
70  CHECK=CHECK+A
80  POKEW N, A
90  NEXT N
100 IF CHECK <> 748168& THEN PRINT "ERROR IN DATA": END
110 PRINT:PRINT "PLEASE INSERT YOUR LICENCE TO KILL DISK IN DRIVE Ø"
120 PRINT:PRINT "WAIT FOR TWO SYSTEM REQUESTS AND CANCEL EACH,"
130 PRINT:PRINT "THEN PRESS ANY KEY."
140 A$=INKEY$:IF A$="" THEN 140
150 CALL CHEAT
160 DATA 2C78, 0004, 207C, ØØFE, 43F9, 0000
170 DATA 303C, 0145, 12D8, 51C8, FFFC, 22FC, DBFC, 0000
180 DATA 22FC, 007E, 4E5D, 32BC, 4E75, 33FC, 2000, 0007
190 DATA 0132, 33FC, 3C00, 0007, 013E, 41F9, 0007, 0042
200 DATA 30FC, 203C, 203C, 0001, 0000, 2080, 21C0, 0080
210 DATA 4EB9, 0007, 001A, 41FA, 0010, 43F9, 0001, 0296
220 DATA 32FC, 4EF9, 22C8, 4E40, 43FA, 000C, 0C51, 0014
230 DATA 6706, 5251, 603A, 0000, 43FA, FFF6, 32BC, 4E71
240 DATA 33FC, 4000, 00DF, F09A, 43F8, 0700, 4281, 0C91
```

PLAY TO WIN

```
250 DATA 33FC, 0004,
670C, 32D1, B3FC, 0007,
F000, 6DEE
260 DATA 600E, 32D1,
32BC, 00FF, 5241, B27C,
0006, 66DE
270 DATA 33FC, C000,
00DF, F09A, 4CD0, 7EFE,
4E73
```

David Slack

64

XYBOTS

```
0 PRINTCHR$(147)
1 FORI=304TO397:
READA$
2 L=ASC(LEFT$(A$,1)):
L=L-55:IFL<5THENL=L+7
3 R=ASC(RIGHT$(A$,1)):
R=R-55:IFR<5THENR=R+7
4 V=(L★16)+R:C=C+V:
POKEI,V:NEXT
5 IFC<>10040THENPRINT
"DATA ERROR!":END
6 PRINT"SAVE LISTING FOR
FUTURE USE."
7 PRINT:PRINT SYS 363 TO
START."
10 DATA 20, 56, F5, A9, 60,
8D, C9, 02, 20, A7
11 DATA 02, A9, 01, 8D, F2,
04, A9, 48, 8D, F1
12 DATA 04, 4C, 00, 04, A9,
20, 8D, CF, F6, A9
13 DATA 5F, 8D, D0, F6, A9,
01, 8D, D1, F6, A9
14 DATA 30, 8D, 3C, F8, 4C,
00, 08, 8D, 21, D0
15 DATA A2, 64, 8E, 40, 30,
8E, 1D, 30, 60, A2
16 DATA 15, BD, 78, 01, 20,
D2, FF, CA, D0, F7
17 DATA 4C, 30, 01, 4E, 41,
49, 20, 44, 4E, 41
18 DATA 20, 4D, 49, 54, 20,
59, 42, 20, 54, 41
19 DATA 45, 48, 43, 93, (C,)
1, 98, 9T, JF, 00
Ready
```

Type in the above listing and 'run it'. Follow the on screen prompts. The listing gives infinite lives.

Tim and Ian Fraser

CITADEL

```
READY.

0 PRINTCHR$(147)
1 FORI=528TO597:
READA$
2 L=ASC(LEFT$(A$,1)):
L=L-55:IFL
<5THENL=L+7
3 R=ASC(RIGHT$(A$,1)):
R=R-55: IFR<5THENR=R+7
4 V=(L★16)+R:C=C+V:
POKEI, V:NEXT
5 IFC<>7879THENPRINT
"DATA ERROR!":END
6 PRINT "SAVE LISTING FOR
FUTURE USE."
7 PRINT: PRINT "SYS 528 TO
START."
10 DATA 20, 2C, F7, A2, 00,
BD, 4F, 03, 9D, FF
11 DATA 3F, CA, D0, F7, A9,
34, 8D, F4, 03, A9
12 DATA 40, 8D, DA, 03, A9,
00, 8D, D9, 03, 38
13 DATA 20, 6C, F5, 4C, 51,
03, A9, 41, 8D, B8
14 DATA 01, A9, 02, 8D, B9,
01, 4C, A7, 02, A9
15 DATA 00, 8D, B3, 8D, A9,
30, 8D, B5, 8D, A9
16 DATA 32, 8D, B6, 8D, 4C,
31, 01, 54, 49, 4D
```

Type in the listing. 'Run it' and follow the on screen instructions. The listing gives the player infinite lives.

Tim and Ian Fraser

FORGOTTEN WORLDS

This cheat listing requires more work then the normal kind, so be prepared! Enter the listing and run it, when you are prompted insert a *blank* tape to save the cheat. Now to load back the cheat simply type LOAD" ",1,1 [return] to load the cheat and when 'ready' appears type SYS64738 [return] and then enter this line: 1 SYS 53194 and run it to load and run the game with infinite lives for both players!

```
0 REM FORGOTTEN
WORLDS CHEAT BY H M
PUGH 1989
1 FOR X=S3194 to S3241 :
READY : C=C+Y: POKE X, Y:
NEXT
2 IF C <> 5900 THEN PRINT
"DATA ERROR":END
3 PRINT "INSERT A BLANK
TAPE"
4 SYS S3227 : SAVE "F W
CHEAT, 1, 1
5 PRINT "NOW TURN THE
COMPUTER OFF AND LOAD
THE CHEAT": SYS 40960
6 DATA 32, 104, 225, 169,
247, 141, 194, 8, 76, 16, 8,
32
7 DATA 213, 255, 169, 227,
141, 142, 16, 169, 207, 141,
143, 16
8 DATA 96, 169, 181, 141,
174, 12, 76, 0, 4, 169, 207,
133
9 DATA 44, 133, 46, 169,
201, 133, 43, 169, 235, 133,
45, 96
```

H. M. Pugh

DOMINATOR

Enter and run this listing and follow on screen prompts to load and run. Dominator with infinite lives

```
0 REM DOMINATOR CHEAT
BY H M PUGH 1989
1 FOR X = 33168 TO 33312 :
READY: C=C+Y: POKE X, Y:
NEXT
2 IF C = 19108 THEN POKE
157, 128: SYS 33199
3 PRINT "DATA ERROR"
4 DATA 244, 248, 208, 168,
85, 208, 170, 85, 255, 84,
224, 72, 114, 192
5 DATA 66, 146, 151, 141,
170, 17, 168, 85, 244, 248,
208, 200, 89, 240
6 DATA 125, 141, 61, 32, 44,
247, 169, 62, 141, 178, 3,
169, 233, 141
7 DATA 179, 3, 32, 108, 245,
169, 208, 141, 214, 176,
169, 129, 141, 215
8 DATA 176, 32, 191, 3, 96,
72, 77, 80, 210, 129, 165, 22,
201, 13
9 DATA 240, 3, 108, 22, 0,
169, 17, 141, 41, 13, 169, 93,
141, 42, 13
10 DATA 169, 114, 141, 43,
13, 162, 18, 160, 33, 189, 14,
130, 157, 250, 121
11 DATA 202, 138, 208, 246,
185, 143, 129, 153, 255, 49,
136, 152, 208, 246, 169
12 DATA 125, 141, 58, 11,
169, 146, 141, 60, 11, 76, 13,
8, 190, 129, 131
13 DATA 187, 189, 130, 93,
128, 169, 93, 181, 93, 182,.
173, 191, 190
```

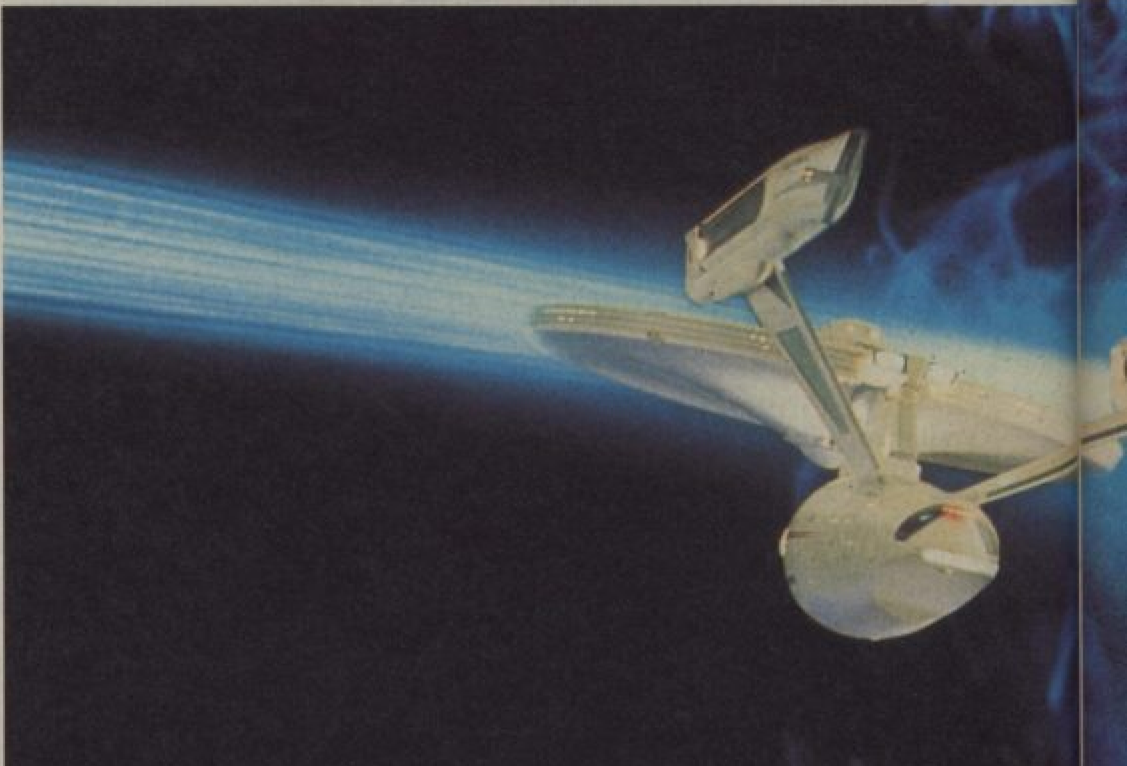
H. M. Pugh

CORRECTIONS TO SPEEDBALL CHEAT (JUNE ISSUE).

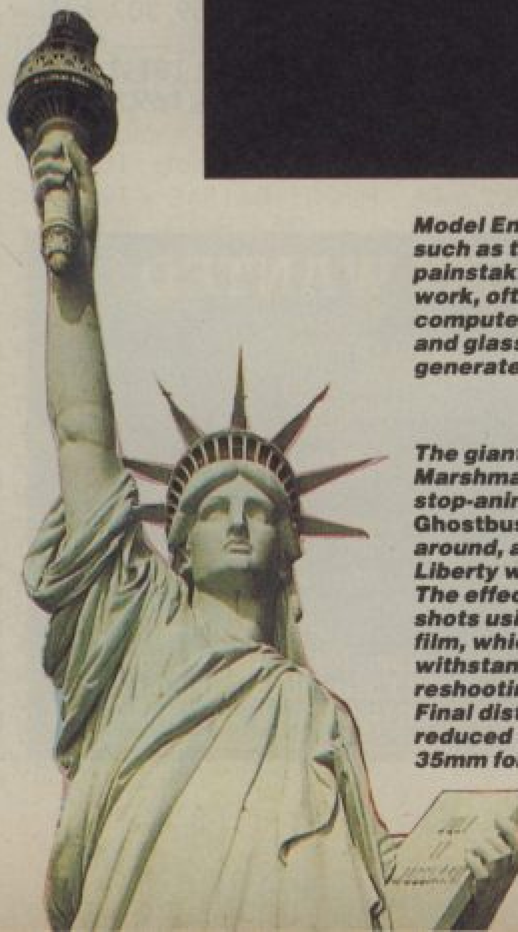
Line 2 should have read:
2 READY:IF Y=-1 THEN 4
Line 3 should have read:
3 POKE X,Y: X=X+1: GOTO 2

SPECIAL EFFECTS IN THE MOVIES

The Pentagon aside, the film industry seems to spend more on technology and hardware than anyone else. CU has been taking a look at the special effects in current and forthcoming movies and wondering, 'so how the hell did they do that?'.



Model Enterprise in orbit. A shot such as this can be the result of painstaking hours of camera work, often combining computer-controlled panning and glass painted or graphic-generated backdrops.



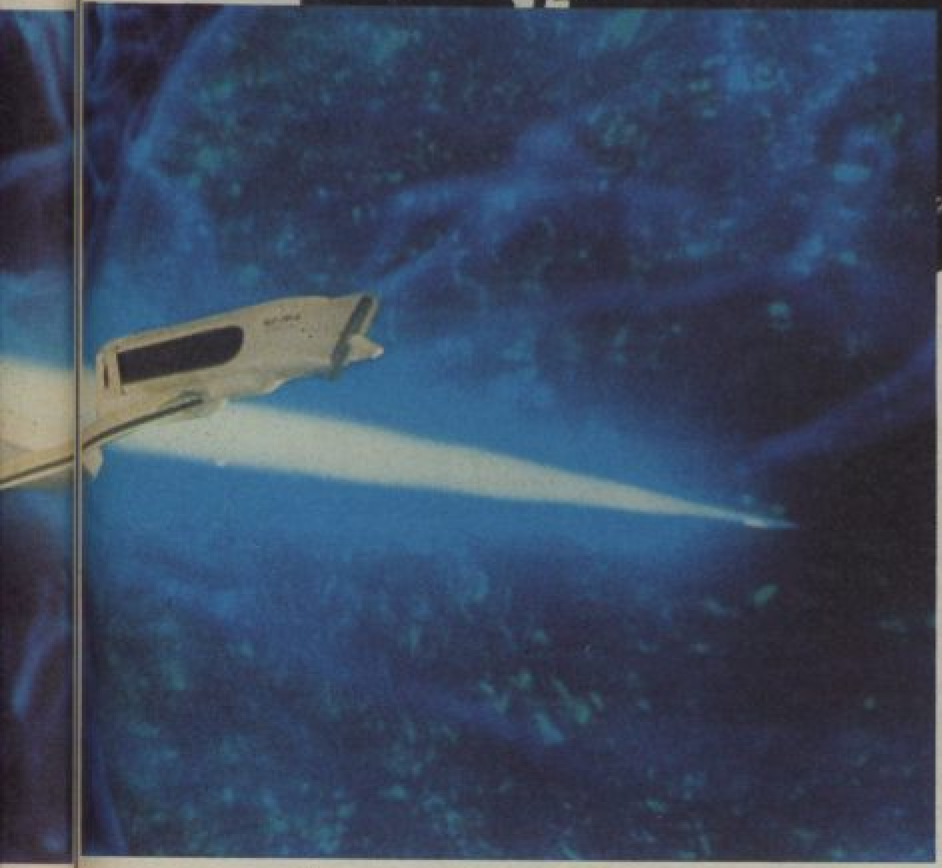
The giant Stay Puft Marshmallow man was the stop-animation highlight of **Ghostbusters 1.** *Second time around, and it's the Statue of Liberty which does the walking. The effects team film such shots using high quality 65mm film, which can better withstand the constant reshooting of post production. Final distribution prints will be reduced to standard Panavision 35mm format.*

Since *Star Wars* broke all box office records, rarely a year has gone by without audiences being treated to at least half a dozen 'event' movies packed with ever more eye-popping camera trickery. And, from what we've seen so far, the best of this year's crop — and certainly the biggest earner — has to be *Batman*, which managed to raise an all-time-record of $100 million in its first week and is still going strong.

With thirty million dollars plus to spend, the makers of this one were determined to do it right, hiring the brilliant set designer Anton Furst to create Gotham City on a 95-acre backlot at Pinewood Studios. Furst also designed two model replicas of the city, five foot high and in perfect electronic working order, as well as the Batwing — a jet fighter with 30-foot sickle wings based on the Bat symbol. A two foot replica was also constructed to be used in the film's spectacular crash sequence.

Another major effects task was the creation of the



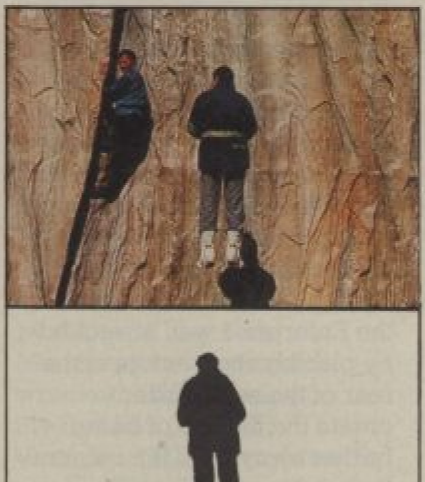


Batmobile, which was twenty feet long with a 141-inch wheelbase, propelled by a flaming turbo booster in the rear and armed with machine-guns in the wings and bombs in the hub-caps. The sleek exterior was sculpted in polystyrene and then placed over the box chassis of an old Chevrolet Impala. The engine was a jet turbine V8 (the same engines used in the Interceptors in the *Mad Max* series), and the completed model was able to achieve a speed of 90 mph in test runs. Unfortunately, you can't buy them in the shops just yet . . .

Special effects in the form of optical illusion, animatronics and mechanics are not restricted to superhero films naturally, and some of the most consistently creative gadgets and inventive scenes can be found in the James Bond movies. *Licence To Kill* marks a further move away from the fantasy world of the Roger Moore into straightforward (almost too straightforward) plotting. Spectacular stunts abound of course, but they are more believable than usual, and so is the weaponry provided for a vengeful Timothy Dalton by the reliable secret service armourer Q (played here as always by veteran character actor Desmond Lewellyn). It's a fact that today's science fiction often becomes tomorrow's reality, and the Bond movies have been around for long enough for this to happen; the jet pack and the radar tracking system used in *Thunderball* (1966) were later adopted by the US Navy, and Llewelyn himself told us "Practically all the gadgets used in the latest films are prototypes which work perfectly. Phillips electronics supplies us with lots of stuff and, of course, they get great publicity from it. The tear-gas keyrings and ghettoblaster missile launcher from *The Living Daylights* are all things that work. Even the submersible car from *The Spy Who Loved Me* works up to a depth of 450 feet, only you'd have to wear a wet suit and breathing apparatus."

Bond's gadgets have inspired a real-life New York business enterpreneur, Stuart Fields, to start manufacturing and selling such special interest items as bulletproof jockstraps, homing devices disguised as hearing aids, and cars which emit tear gas, spray oil slicks and have secret portholes for armed passengers. He also stocks a version of Bond's booby-trapped attache case featured in *From Russia With Love*, only this model, dubbed 'The Shocker', sends 47,000 volts of electricity through anyone unfortunate enough to touch it in the wrong way.

Among the many technically plausible gadgets to appear in *Licence To Kill* is a device Bond uses called a 'signature gun'. This wonderful gadget is programmed to the person who it is issued to and no-one else can fire the gun but the particular individual whose handprints match the computer built into the stock. 'It's a useful kind of toy', says Llewellyn, 'and a very original idea that I think may possibly



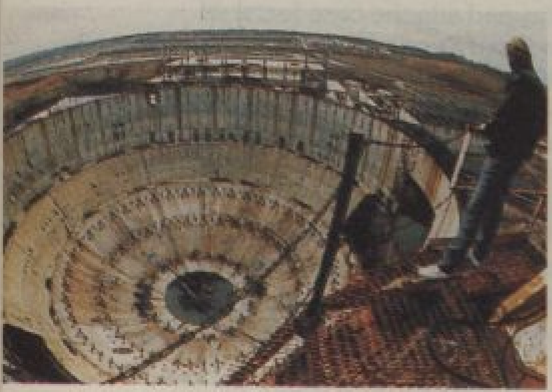
James T. Kirk, stodgy as always, takes the hard option and climbs while Spock rises up with his levitation boots.

Flying sequences are often produced using 'travelling mattes'. The actor is hoisted against a plain backdrop the colour of which will not show on camera (this means that the hoisting apparatus must be masked with the same colour).

The figure is then 'cut out' and composited against a background location. Placing two celluloid images together simply mean that one would shine through the other, so silhouttes or 'mattes' are made of both foreground and background. This means that the optics department have solid images to work on and can expose and cut where they like.

SPECIAL EFFECTS





Underwater spectacle in the Abyss and the disused power station which was used to create the underwater set. Logistical problems for the mechanical effects crew included designing masks which show the actor's faces, and perfecting an underwater air supply station plus facilities to record speech live.

Fighting off boredom was a problem for actors who stayed under water between takes. They were sent sub aqua reading matter — laminated scripts.

exist in the future.'

Another long-running series that relies heavily on special effects is *Star Trek*.

The first of the series, *Star Trek: The Motion Picture*, used one of the oldest tricks in the cameraman's book. Forced perspective, as it is known, does exactly what it claims and *forces* the perspective of a full-scale set or minature, so that there is a greater illusion of depth than would normally be possible. In the first *Star Trek* movie the engine room of the Enterprise was 'stretched' by placing short actors at the rear of the set in order to create the illusion of being further away from the camera than they actually were.

Star Trek: The Motion Picture also made use of the Slitscan technique to produce hundreds of streaks of light. A light source was subjected to dozens of photographic exposures, each frame shot from a slightly different angle. When projected, the Enterprise, zooming at Warp Factor Ten, is suddenly surrounded by animated lines of colour.

For *Star Trek II: The Wrath of Khan*, all of the models for the space flight shots were rebuilt and photographed with a computer controlled camera. George Lucas' pioneering effects team, Industrial Light and Magic, were hired to produce the totally computerised imagery for the awesome 'Genesis Effect', in which a space probe is fired at a sterile moon and transforms it into a fully-inhabitable planet. The firestorms, volcanoes, tectonics and burgeoning seas and forests were all simulated (without any visual guides) by a program using a form of long division maths.

The latest entry, *Star Trek V: The Final Frontier*, promises more of the gentle, self-mocking humour that made *Star Trek IV: The Voyage Home* such a delight. This one introduces Sybok, a renegade Vulcan and the black sheep of Spock's family, who is intent on usurping the Enterprise for a dangerous quest. The plot has Kirk and co discovering God (who else?), but not before they have had a chance to take shore leave on Nimbus III, the Planet of Galactic Peace, which has a town called Paradise where Earthlings, Klingons and Romulans go Cosmi-Pontinental and live in holiday co-ops which just don't work out (so flatsharing's bad, what's new?).

Paradise, constructed in California's Mojave Desert, was built using pieces of rusted steel from an abandoned sluice mining operation. Also of interest is the Enterprise's new one-hundred foot by forty-five foot shuttle landing bay — an area just large enough to film the crash landing of a nine-

THE HORROR FX COOKBOOK

The use of foodstuffs to simulate gore sounds like it went out with the ark, but no, the kitchen cupboard still holds the contents of many a good splatter flick.

TOMATO SAUCE

This one is definitely no more, not even the finest, poshest champagne ketchups look remotely like blood. It's now produced by the barrel using artificial ingredients and blood formulae.

STRAWBERRY JAM

Believe it or not the odd jar of Robinson's is still used to provide base coatings.

WATER MELONS

Sliced up and dipped in the strawberry jam it actually looks like raw flesh, with the other benefit, of course, for carnivore movies that it's edible. Bleeee!!

GOLDEN SYRUP

Mixed with food colouring this makes good sticky, coagulating blood and once again, yum, yum, pig's bum — it's edible.

OFFAL

Used in many a gore scene, chicken livers and lamb's kidneys look understandably effective. Truck loads were used in 'Alien'.

CHOCOLATE SPREAD

A tub of this with peanut butter and you end up with a pretty good substitute for . . .

So what's the recipe today, Jim?

thousand pound shuttle craft.

The shuttle was built by Mechanical Effects Supervisor, Mike Wood, who used a revolving set, plus sparks and steam during the sequence. A feature of the landing bay is a series of parallel runway lights using three hundred and thirty in total, plus twenty-one thousand feet of wire and enough voltage to make an electricity privitisation ad.

Digitisation makes its comeback, too, with California's I.P.A.C. (Infrared Processing and Analysis Center) loaning state-of-the-art graphics screens, obtained by infrared satellite telescope photography, to enhance the attraction of the outer space settings in this latest *Star Trek* adventure.

Sadly, the movie's poor boxoffice performance in the States makes it seem likely that the subtitle will be a prophetic one for the Enterprise and her ageing crew.

If there's one big concept that has emerged from 1989 it's the re-birth of the underwater monster movie, a genre that has been noticably absent from cinemas since all those appalling *Jaws* rip-offs killed it stone dead in the mid-70s.

Awaiting release shortly are *Deepstar Six, Leviathan, Lords Of The Deep,* and the most eagerly anticipated of all, James Cameron's *The Abyss.* Cameron has been responsible in the past for *The Terminator* and *Aliens,* which means that if he's on form third time out then we're in for a visual treat.

In fact *The Abyss* is far and away the most expensive of the four, with a budget that started out at thirty million dollars and grew to almost double that, making it one of the most costly movies *ever* made. The main reasons for this were Cameron's legendary perfectionism and his decision to shoot all the underwater footage for real in a tank filled with 7.5 million gallons of water, building massive sets inside.

The plot of the movie (which stars Michael Biehn of *Aliens* and *Terminator* fame) concerns how the crew of an underwater drilling operation 2,000 feet below the Caribbean are enlisted to help the sunken USS Montana, a nuclear sub incapacitated by an extraterrestrial force, sitting on the brink of the Cayman Trough. Advance reports would seem to suggest that the mood of the picture is similar to that of Spielberg's *Close Encounters Of The Third Kind,* with ethereal aliens that are translucent, and manta-ray-like humanoids with glowing fibre-optic veins.

Certainly no expense has been spared to bring them to the screen. The effects budget on the picture has been tagged at an astronomical $16 million, a great deal of which apparently went toward creating a computer-animated effect of an alien-instigated tidal wave for the film's finale. Beach onlookers see the massive wave well up and transform into a translucent tentacle of water which sprouts the heads of the film's main characters. Sounds like *The Abyss* is going to be something special. It opens here in October.

One thing that Cameron has had to contend with is the fact that water has always been the special effects crew's greatest enemy. The problem with the stuff is that, even under closed set conditions, particularly when shooting in minature, its surface tension is erratic. Who hasn't seen a movie sequence with a helpless model boat bobbing ridiculously on an oversize wave (or even worse, a wave made of cellophane?).

Cameron does, however, have the omnipresent Industrial Light and Magic crew at hand to master the elements. One thing that the film makers have done is to simulate the darkness of the deep sea by dumping millions of polystyrene beads on the tank water's surface, providing a semi-opaque barrier.

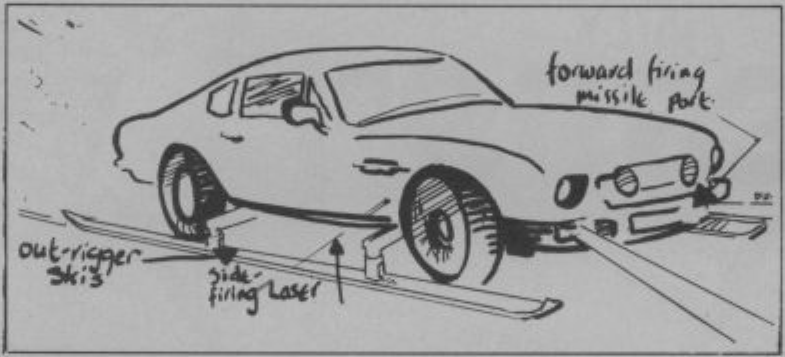
Another eagerly awaited project, and one which had also made use of IL&M's expertise is *Ghostbusters II.*

Four years have passed since the Ghostbusters were last called into action, but now they are broke — having been sued for the damages caused by the giant Stay Puft Marshmallow Man, which wrecked half of Manhattan in the first film. Dr Peter Venkman (Bill Murray) is now a cable TV chat show host; Ray Stanz (Dan Akroyd) and

Continued on page 84.



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An artist's rough, such as the one shown here, will be taken from the storyboard and given to the special effects team. This one shows the customised Aston Martin Lagonda from the Bond film, The Living Daylights, complete with details of side-firing lasers, hidden rocket launchers and outrigger ski fittings, all of which starred in the film.

007'S TOYS

Goldfinger: ***Aston Martin DB5 with oil slick, ejector seat, homing device, bullet proof shield and forward firing machine guns.*** **Thunderball:** ***aqualung with shark guns attached.*** **You Only Live Twice:** ***'Little Nellie' autogyro with aerial mines, heat-seeking missiles and rear flame thrower.*** **Diamonds are Forever:** ***moon buggy stolen from NASA.*** **Live and Let Die:** ***magnetic watch, compressed gas powered Magnum.*** **Moonraker:** ***gondola-cum-hovercraft, speed boat with hang glider aboard.***

ANYTHING GOES. One of the cheapest, and often used, special effects prop is a bottle of toilet cleaner. In the most recent *Flash Gordon* film, the lurid skies of Emperor Ming's planet were created by filming coloured liquids which were poured onto the surface of a huge tank of water. One of the most effective colourants was the stuff you pour down the loo — and the set didn't half smell sweet.

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SPECIAL EFFECTS

Continued from page 81.

Winston Zeddemore (Ernie Hudson) earn their crust by performing at children's tea parties. Meanwhile, techno-freak, Egon Spengler (Harold Ramis) is, as always, a techno-freak and wrapped up in doing university research.

The principle villains are Vigo, who's vaguely Scandinavian and is trying to take over the body of Dana Barrett's (Sigourney Weaver) eight-month-old son; the second is an evil river of slime which runs through the Big Apple's sewers and which grows in response to New Yorkers' 'negative vibes'.

The slime is a gungy mixture of a vegetable-based substance called Methocel and universal food colourings. One hundred gallons of the muck were made with various consistencies and hues, depending on whether it had to slither or to 'star' in close-up. For the scenes in which it slithered, diamond dust was pumped into it and the speed of the camera adjusted. When the slime is propelled, it glistens and appears to boil and to bubble.

And the spooks are back, still stretching and swooping in their animated glory. Other special effects to look out for include a portrait which comes to life in New York's Museum of Art and a stop-motion, walking Statue of Liberty, which the Ghostbusters enlist to provide truth, justice, mom's apple pie and to help ward off the slime. Back to water, for a moment, and the spray which came out of fire hydrants during the earthquake scenes in *Ghostbusters I* was, in fact, made from sand. Cheating, perhaps, but the effect is a lot more plausible than if water had been used.

And so it goes on. Hollywood continues to play the sequel game, and so very shortly, as well as *Ghostbusters II*, we will also be seeing *Aliens III, Robocop II, Exorcist III* and *Texas Chainsaw Massacre III*, among a host of others. Some of these will be good, some will be bad, and some will probably be downright ugly. Never mind, you may want to see them all anyway, if only to say afterwards 'Great effects — shame about the movie . . .'



Minature sets needn't be that minature, as this Gotham City backlot from the new Batman proves. Large miniatures have one main advantage in that they're easier to light. Oh, and a couple more Bat facts. You may have heard about Batman's arsenal but what about the Joker's? Here it is: a ludicrously long-barelled gun, acid flower, hand-on-a-spring, telescopic boxing glove, poison quill pen and high-voltage ring.

INDUSTRIAL LIGHT AND MAGIC. What do *Indiana Jones and the Last Crusade, Star Trek V, Ghostbusters II* and *Abyss* have in common? They have all made use of *George Lucas'* special effects company, Industrial Light and Magic.

IL&M first drew attention for the work it did in *Star Wars*. Since then it hasn't looked back — quite simply, Mr Lucas has the sort of dosh which enables him to buy the very best. If you hire IL&M this is what you get: a) a number-crunching super animator which provides more pixels per pound than you'd ever imagine; b) the very latest in 'go-animation', the opposite of stop-animation — the models move, the camera keeps rolling; c) a whopping great bill.

Wooden trucks blow up best — from Licence to Kill.





Moviegoers will have a while before they get a chance to see Twenty First Century's Captain America, but Steve James spoke to its Special Effects Co-ordinator, Terry Frayzee, who is a veteran of many a fantasy movie, including the excellent Bladerunner and the recent re-make of The Blob.

Captain America's shield. Made out of high-impact plastic, there are three different steps to making it fly. First of all the actor is filmed, bending his arm, about to throw the shield frisbee-style. Next the shield was attached to a single wire sling shot with the actor's hand on its rim (needless to say, the wire shouldn't show up on the finished film). The shield was then launched. Flight shots were brought about by sliding the shield over parallel wires.

he work of a special effects person calls for a mixture of technological know-how, creative flair, organisation and the ability to balance the books. Terry Frayzee has been in the business for seventeen years, as part of his father's effects firm, Frayzee and Frayzee ('nepotism can work wonders,' Terry cheerfully admits).

His skill has brought him acclaim — and work in movie adventures such as *Tora! Tora!*, *Starfighter One* and *The Legend of the Lone Ranger*. His latest project, *Captain America*, is now at print stage. So what was its most difficult effect?

'The toughest was the V-2 Rocket sequence (Captain America's mortal foe, The Red Skull, has aimed one at America). For the lift off shots we built a forty-foot rocket and launched it out of a building. There were lots of flames, smoke and Matt Salinger (Captain America) was strapped to it.

'The launch was achieved by lifting the rocket upwards with a crane. A rocket takes off relatively slowly, so the speed at which we could hoist it didn't matter. The top of the crane and the rocket were out of camera and the base was obscured by dry ice, which doubled up as exhaust fumes. This is a trick which I learnt when I worked on the levitating police cars sequence in *Bladerunner*.

'We then moved to studio work, with both minatures and pretty much full scale models of the rocket. It was here that we shot the scenes where the Captain is flying through space on the back of a V-2. Matt was placed on top of the rocket, which we moved around a track and tilted up and down using motors taken from powerful drills. The shots were taken against blue and black backgrounds. Space scenes we added later using mattes.

'There were two other problems. One was that most of our location work was done (in Yugoslavia) in towns that were up to a thousand years old; we had very little room to manoeuvre equipment; the place was full of narrow roads and walkways and flights of stone steps, up to four hundred steps in one case.

'The second thing was that most of our locations were under preservation orders. When the Captain's shield was thrown against walls, we had to construct phoney covers in front of the real article. Bullet hits we placed between rocks.'

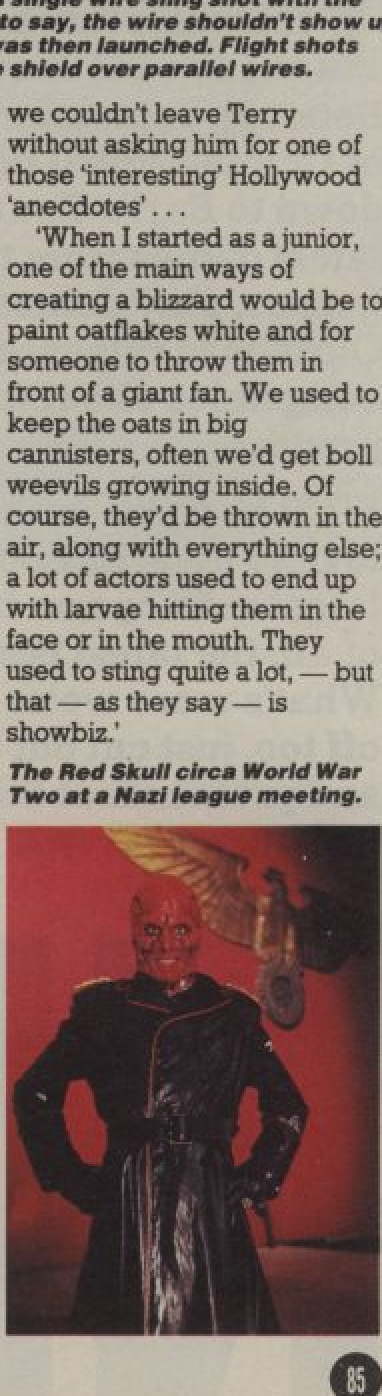
Following the V-2 sequence, the film switches location to the North Pole, where the Captain and the rocket have crashed. Over forty years later, he is found frozen in a block of ice, but the world needs him back: The Red Skull, still very much alive and kicking, has kidnapped the US's President. So how did Terry thaw out our hero?

'We used two blocks: the first one was made out of plexiglass, the second from temperate glass. We filled the plexiglass case with hypo, which is a fluid used in developing film and which although a liquid, actually has an ice-like appearance. The glass cube was blown up, and the sequence ends with a close up of the actor covered in shaved ice.'

Captain America opens shortly in the US, and by all accounts it'll be a goodie. But we couldn't leave Terry without asking him for one of those 'interesting' Hollywood 'anecdotes'...

'When I started as a junior, one of the main ways of creating a blizzard would be to paint oatflakes white and for someone to throw them in front of a giant fan. We used to keep the oats in big cannisters, often we'd get boll weevils growing inside. Of course, they'd be thrown in the air, along with everything else; a lot of actors used to end up with larvae hitting them in the face or in the mouth. They used to sting quite a lot, — but that — as they say — is showbiz.'

The Red Skull circa World War Two at a Nazi league meeting.



CU

THE MONEYGOROUND

Are the software houses ripping you off? Where does all your cash go, and how come even the tea boy at US Gold has a Porsche? We take a look at the costings, pricing and overheads of the software industry and tell you exactly who's getting the best deal.

REVIEWS

We know we've been promising it for a couple of issues but despite what you've seen elseswhere *Xenon II* wasn't reviewable for this issue, but we'll have it next month honest (well that's what Mirrorsoft said). Plus reviews of *Batman, Summer Games II, Rainbow Warrior, Quartz* and *APB.*

See you September 26th.

IT'S SHOWTIME!

It's that time of year again. The football season is back underway and the PC Show is upon us. Between September 27th and the 1st of October you'll be free to head down to Earl's Court and see the latest games from the software houses, play demos of their Christmas releases, and harangue companies about the quality of their product.

We'll be there with the writers you love to hate, bargains galore, the latest coin-ops on freeplay and best of all, the latest issue of CU on sale. What's more we're giving you money off too, just cut out the coupon below and present it at the door for a 50p discount.

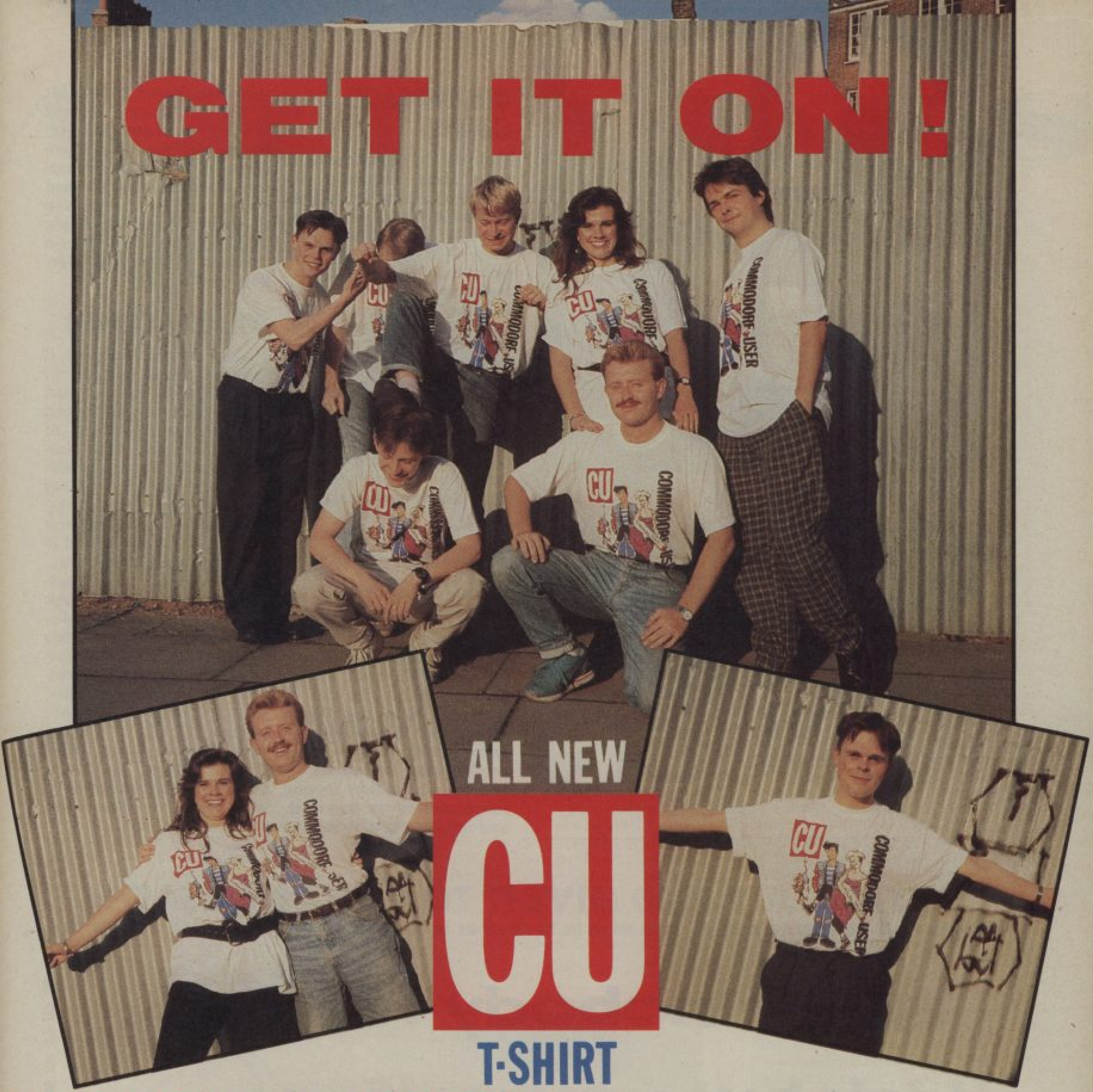
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CU COMPO RESULTS

GREENPEACE COMPO

Thanks to Greenpeace, who have donated six copies of their latest album. And we here have been far too kind by giving away a copy to the first people to tell us that the Rainbow Warrior was sunk in New Zealand, and they are: J. Temple, Essex; Vincent McDermott, Salford; Craig McFarlane, Newcastle-under-Lyme; Andrew Russel, Gwent; Robert Crosbie, Glasgow; Stephen Frampton, Coventry. Your really fab records will be with you before you can spell chloro fluoro carbons.

THUNDERBIRDS COMPO

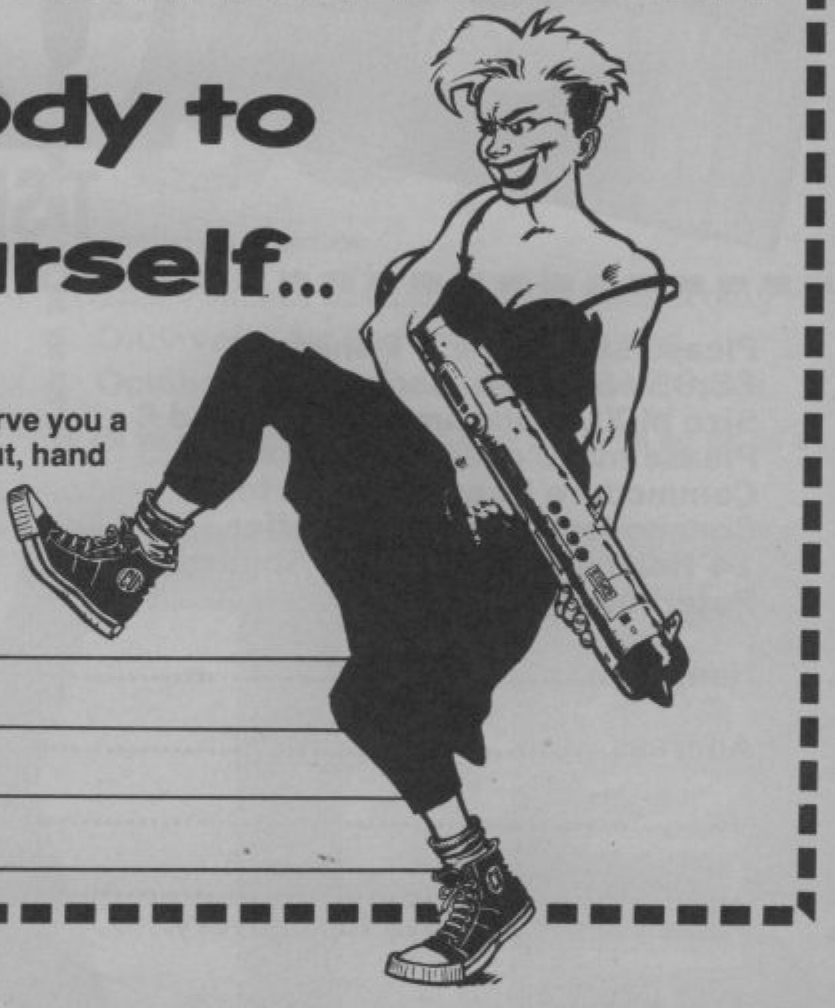
"Crikey Virgil!" What Jeff? Did you know that Gerry 'Strings' Anderson produced UFO and Space 1999 without the aid of puppets? Gee dad that's swell, but how did you know? Well the June issue prodded our memories. It had a competition to win ten copies of us on video, and the people who told us were Ian Slator, Herts; Mr J. Bibbert, Essex; Robert Watson, Manchester; Brendan Pheonix, Manchester; Stephen Frampton, Warwickshire; Vincent McDermott, Salford; Nev Fadrius, Mossley; Craig Whittle, Wrexham; Kevin Gunther, Goole; C.J. Barker, Staffs.

TOLKEIN COMPO

T'was a mystic time past. A time of chaos, a time of strife. There lived a man named Sauron who forged the one ring. It came to pass the ring was bequeathed to Frodo by Bilbo. Inscribed on the ring was 'One ring to rule them, one ring to find them, one ring to bring them all and in the darkness bind them.' Those who told us correctly were Colin Hayward, London; D.W. Froude, Middx; N. Falconer, Dingle; Pierre Le Marre, Guernsey; Lee Blebford, Stretford; Craig Burkenshaw, Reme; Jason Carter, Luton; A. Grey, Wigan; Wim Castermans, Belgium; Darren Bowling, Essex. These minions shall be receiving copies of the game plus the book.

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Take out the 'copters before you change levels.



Up a bit, down a bit, fire!

AQUATTACK

TAITO

Space may be the final frontier in Jim Kirk's eyes, but when it comes to the slightly more down-to-earth world of the coin-op, water is definitely the least explored territory. Taito's latest attempts to redress the balance by planting you in the cockpit of a turbo-charged and heavily armed motorboat scudding through waves full of nasties.

The controls aren't radically different from those you would find in your average driving or flying coin-op, except that as well as steering, shooting and special weapons controls you've also got a single 'bounce button' which lifts your tub briefly out of the water and allows you to glide safely over semi-submerged obstacles.

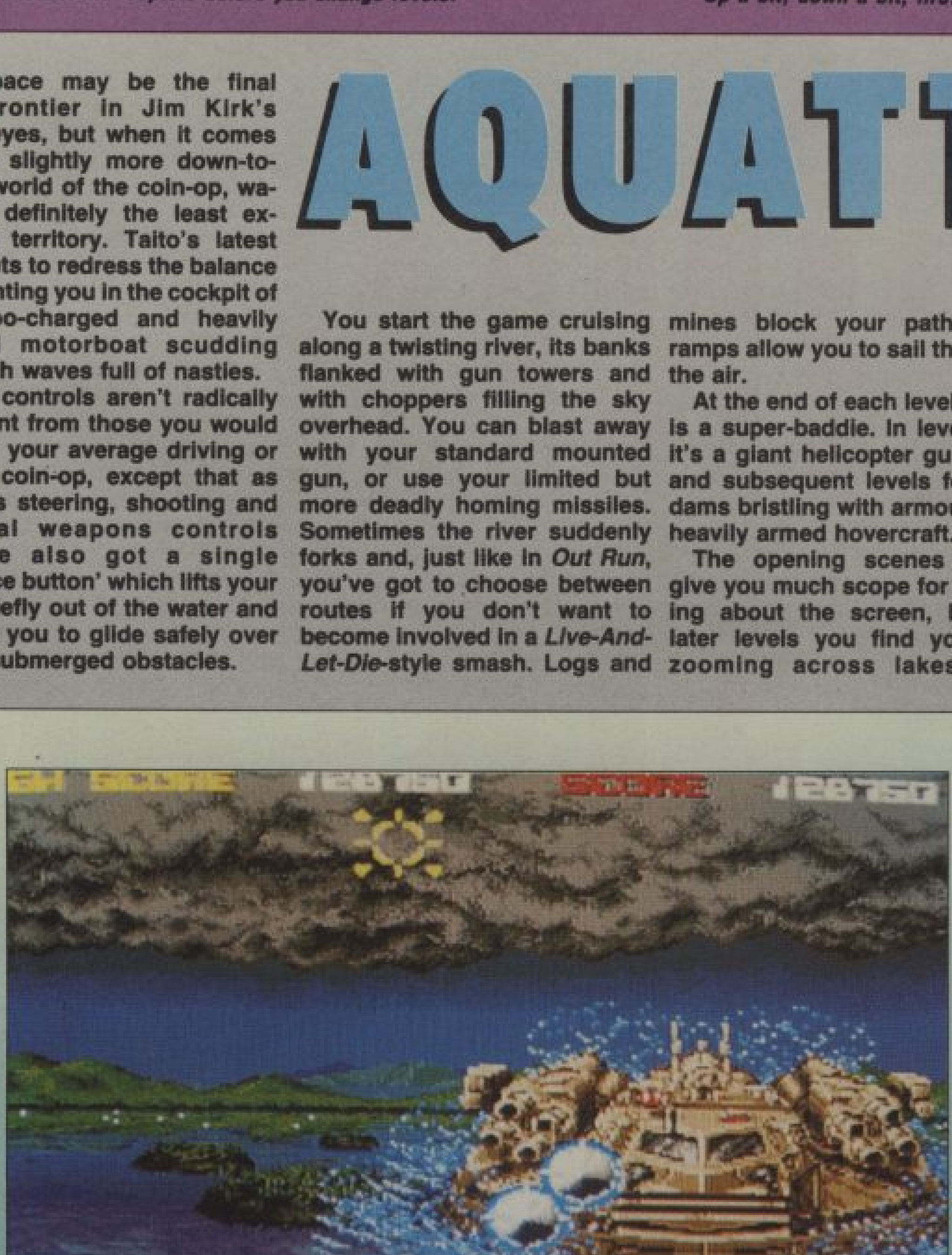
You start the game cruising along a twisting river, its banks flanked with gun towers and with choppers filling the sky overhead. You can blast away with your standard mounted gun, or use your limited but more deadly homing missiles. Sometimes the river suddenly forks and, just like in *Out Run*, you've got to choose between routes if you don't want to become involved in a *Live-And-Let-Die*-style smash. Logs and mines block your path, and ramps allow you to sail through the air.

At the end of each level there is a super-baddie. In level one it's a giant helicopter gunship, and subsequent levels feature dams bristling with armour and heavily armed hovercraft.

The opening scenes don't give you much scope for weaving about the screen, but in later levels you find yourself zooming across lakes and swamps, with the whole screen to steer through (but of course with plenty of extra obstacles in the form of islets, sandbars and rocks to avoid). And, of course, enemy boats, planes, hovercraft and choppers abound in increasingly large numbers.

The scenes in which the climate changes are particularly pretty. You can't complain too much about the controls either, the handling of your boat is responsive, and with a bit of practice you'll be weaving and bouncing past obstacles and enemies as slickly as any pilot would in an aerial shoot 'em up.

Somehow, despite the fact that it's set in the drink rather than on dry land or in the sky, *Aquattack* doesn't really seem radically different in gameplay terms to games like *Afterburner* or the driving scenes in *Operation Thunderbolt*. But it's a well-turned-out and bracing little spot of blasting all the same; and if you can't afford to go powerboating this summer, well perhaps a spin in this at your local pleasure dome might help you forget your troubles for a while.



SOUND	70%
GRAPHICS	78%
PLAYABILITY	74%
CONVERTABILITY	72%
OVERALL	76%

ARCA

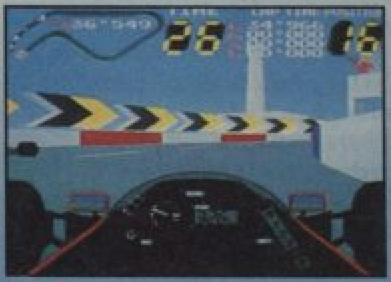
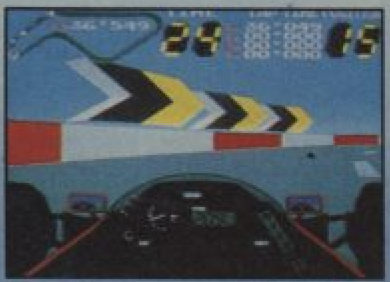


NAMCO'S WINNING STREAK

As upright versions of Namco's Winning Run start to flood the UK's arcades, Phil Harrison describes how the Japanese company developed one of the best racing games yet to be seen.



ADES



There's one reason, one overriding reason why, when you get to their offices, you know you've found Namco. Apart from the fact it's in a tiny suburb of Tokyo which you're unlikely to have any other reason to visit, there's a huge PacMan painted on the wall outside. It's as instantly recognisable a piece of branding to gamers as a coke bottle, a pair of Levis or a Harley Davison.

Walk through the front door into their reception and you're confronted by a robot which bursts into life dispensing all kinds of information in Japanese. To get any further you have to use a touch sensitive TV screen and a telephone link to a hidden operator.

Winning Run is a race game — based on the thrills and spills of Formula 1 Grand Prix — where the player hurtles around a race track determined to beat the other cars on the circuit in order to win the race. This is pretty much standard fare for racing games, and is a proven formula.

The view out of the cockpit of your Formula 1 racer is a standard simulated 3D view of the circuit, other cars and trackside objects. The one thing that brings *Winning Run* to the head of the racing genre is the detail and realism of the graphics.

The game uses a graphic system similar to that seen in 16-bit games such as *Starglider II* and *Voyager*, where each object displayed on screen is made up of filled vector graphics. Although this principle is not new in gaming, the sheer speed, resolution and detail created by the Namco programmers is literally breathtaking.

The graphics are created using a patented combination of hardware and software called the "System 21 Polygoniser" — a shared development with sister company Atari Games which was also used to produce *Hard Driving*. *Winning Run* uses the latest and most powerful incarnation of the system which took over three years to create.

The heart of the graphics system is powered by an awesome combination of four advanced 16-bit processors and a further three 8-bit Z80's which allow 1000 polygons (the basic building blocks of vector graphic games) to be displayed and moved 60 times every second. The result is a technically and visually stunning graphic environment that is very fast indeed. Added to this is a palette chip capable of displaying 4096 colours on screen at once from a choice of over 16 million, and an on-screen resolution capable of showing the finest detail.

The game itself is housed inside a futuristic looking cabinet that has the now obligatory ability to move around in response to the driver's control. The cabinet itself is subject to some fairly important advances as well. In the past, moving cabinets have worked on a principle governed by hydraulic rams. *Winning Run*, however, uses a more powerful system of electric rams and runners that give the game a far greater feel and sensitivity.

The Namco programmers took this new-found freedom of movement into account when tailoring the playability of the game — making it essential to master the tail slide and drift of the car as you take corners. This is certainly a departure from previous cabinets where the movement became an annoyance rather than an enhancement to the game.

The cabinet is supplied with a six speaker stereo system that reproduces the sound effects and music generated by the game with alarming effectiveness. The machine I played had the volume pumped up very loudly — making the whole game a complete, sensory experience. To buy the complete rig will set you back about £10,000.

The Namco HQ, in Tokyo, houses nearly all the programmers, artists and musicians who create the products. *Winning Run* is the first release using the System 21 Polygoniser, but Namco have made it clear they wouldn't invest three years of time and money in just one game! They also indicate that any future releases wouldn't have to be race games — since the technology is applicable to all game types.

Meanwhile, *Winning Run* is highly recommended as the best, true racing game yet.

. . . with thanks to Mr Kowai and Mr Suzuki of Namco Corp, Tokyo, Japan.





tommy's TIPS

Serial clock

I have a Commodore DPS1101 printer which, without going into a long story, I acquired recently. I have been trying to connect it the serial port on an IBM PC, but so far without success. The problem is that I do not know which line does what. What is the serial clock line for and how do I connect it to the printer? Can I get hold of a cable to connect the printer to the PC. If not can you tell me which connections I need to make to get the printer working?

I am afraid you are in grave danger of damaging either the printer or the computer (or both!) if you persist in trying to connect two incompatible devices such as these. The DPS1101 printer uses an IEEE serial connection which is only used by Commodore equipment. The IBM PC serial port uses the RS232 V24 protocol which is completely different.

There is no simple way to convert one to the other (unless you have the necessary electronics knowledge) since, as far as I know, nobody produces an RS232 to serial IEEE interface unit. The 'serial clock' line is used to ensure that both ends of a serial link are working to the same clock rate and is not normally used with asynchronous comms such as a printer connection. If both devices were RS232 it would be possible to operate with just 3 wires; TX, RX and signal ground, provided the baud rate was low enough to cause the printer buffer to overflow.

Unless you have a reasonable knowledge of serial communications and the necessary test equipment such as a breakout box, trying to get serial devices to talk to each other can be a very frustrating exercise. You would be much better getting a parallel printer for the IBM PC and saving yourself a lot of time.

Sound & vision

I am considering upgrading to an A500 and would be most grateful if you answer some questions for me.

1) Is the GS4000 a colour scanner and what sort of accuracy does it have?
2) I have a keyboard with audio in and out sockets. Can I connect this to the A500 and can I use the computer to control the keyboard?
3) Is the 1802 monitor suitable for the A500?

The GS4000 is not a colour scanner in the sense that you can get a reproduction of the colours of a scanned photograph for example. It can be used to scan colour pictures, but what you get is a 'grey-scale' image where the scanner software attempts to represent different colours as shades of grey. You could then try to reproduce the colours using a graphics program such as DPaint. However, the best you can get is 16 shades of grey, it isn't a simple process to 're-colour' B & W.

As for accuracy, the scanner head is only 105mm wide, about 4 inches, so anything wider than that has to be scanned in 2 or more passes which then have to be lined up; not an easy job at all. While the scanner does have to be moved at a fairly constant speed, the scanner software can relate the speed of the scanner to the rate of change of data, so allowing a reasonable margin without distorting the image too much. However, you do have to keep the scanner straight, otherwise the image will be 'slewed' and unusable.

With regard to MIDI, you must have a keyboard which has MIDI serial ports, not audio ports, if you want to use it with the Amiga. A MIDI interface for the A500 can be found for around £25, together with the Amiga. A MIDI interface for the A500 can be found for around £25, together with the necessary software. You can combine this with a music program such as Aegis SONIX which can then be used to drive up to 8 instruments through the MIDI port. If you want a MIDI compatible keyboard system, there is a good value combo from POWER COMPUTING (Tel: 0234 52207), consisting of a 5 octave keyboard with interface unit, a MIDI connector, and a sound sampler, all with the relevant software. Price is just £149.99 incl. As for the 1802, this is a low-res monitor and as such will not do justice to the A500 display even if you get a suitable cable.

Interruptions

I own a CBM 64 and I have been trying to write a game using mostly BASIC with a very small bit of machine code. However, I am having a problem with detecting interrupts using the collision register. The problem is that the register appears to detect some collision detection routine. Can you suggest what might be wrong and how I can solve this problem as I can't finish my program. Secondly, can you tell me if there are any books for the 64 about graphics etc, other than the book by Rae West?

Your problem could stem from the fact that each time you read the collision register it resets itself. Thus if two collisions occur together then reading the first one will clear all the others as well. The way to read the collision register is to copy it to another location and then check the latter register. The second point is that is is difficult to check sprite collisions properly in BASIC compared to m/c, because the interrupt routine in m/c is that much faster and causes a jump to a routine which you can divert to your own piece of code. If you must do it in BASIC then the routine is to A) copy the collision register to one of your own locations, B) test this register (address) to see which sprites have been involved in a collision, C) take the appropriate action if a collision found. However, this will all take a long time and you really should try to develop a m/c response which will be triggered automatically.

While there are several programming books around for the C64 which deal with specific aspects of programming, such as graphics or sound, there are not very many which deal with such a wide scope of subjects in the way Rae West's book does. If you are interested in graphics and m/c games routines however, then there is a book by Paul Roper called 'machine code games routines for the Commodore 64', published by SUNSHINE (ISBN 0-946408-47-5) costing £6.95. This has lots of routines, such as a collision detection, smooth scrolling, animation etc which you would find invaluable.

Play it again

I would like to be able to record the output from my Amiga onto a video recorder and then play it back. What I want to do is to play a game and then be able to show my friend on his video recorder what happened. Is there any way of doing this? I would be most grateful for any help you can give me.

All you have to do is to use the TV modulator and instead of connecting the output lead directly into the TV, you connect it to the antenna socket of the video. You then attach the TV to the video in the normal way. You

can now tune one of the video channels to the output channel of the Amiga in the same way you would tune in the TV. By switching the TV to the video channel you can both watch what is happening and by setting the video to 'record' you will have a recording of everything you see on the TV. The one difficulty is in the quality of the recorded picture. In the same way that not all TVs can cope well with this, so some video recorders suffer from considerable distortion when faced with saturated signals. There is no simple method of telling whether your video will handle the computer output other than to try it and see.

Useable?

● I have a CBM 64 with an MPS1200P printer. I am thinking of buying an Amiga 500 and want to know if the MPS1200P can be used with it. I have been told that they cannot be used together, but I was hoping that you could tell me for certain whether this was true or not.

As far as I know the MPS 1200P is a Centronics parallel version and should therefore be perfectly compatible with the A500. However, you may not have the parallel version since it all depends on which actual interface is fitted to the printer. If it has the round DIN type socket then it is the serial IEEE version and you will need a converter such as ACCESS-64, which allows you to use C64 peripherals such as printers and disk drives with the A500; price is around £60. If you have the 36-way Centronics socket than all you need is a standard 25-pin D-type to 36-pin centronics cable (same as an IBM printer cable) to connect the printer to the A500; price around £9. Both should be available from your local dealer.

WP problems

● I have recently acquired an EPSON MX-82 printer and want to connect it to my CBM 128 computer. Is this possible and if not what do I need to be able to use the printer with my 128? Can I do graphics with the MX-82 and would I be able to use it with my word-processor which has a printer driver for the MX-80 printer?

The Epson MX-82 is a Centronics printer, whereas the CBM 128 uses the Commodore Serial IEEE for all its printers. This means that you will need an interface to convert the output from the IEEE serial port. There are several on the market such as the 'Graphix Jnr' or 'Super Graphix', to name but two, at prices ranging from £25-£99 depending on the facilities available. Suppliers can be found amongst the advertisers in the magazine.

Since the Epson MX-82 is the graphics version of the MX-80 (current printers can do both these days, but that wasn't always the case!) it will work quite happily with the driver for the MX-80, although some of the facilities that were 'extra' on the MX-82 may not be available to you.

Comic setter

● I am thinking about buying Comic Setter for the Amiga, but in some places it says you need 1 Mbyte to run it while somewhere else it says you can run it with just 512 kbytes. Can you help me by telling me what memory is necessary to run this program so that I know whether to get the expansion RAM unit?

Comic Setter requires a minimum of 1 Mbyte of RAM, one disk drive, and Kickstart 1.2 (or higher) in order to operate correctly. This is because of the large amount of video RAM that is used in creating and displaying the 'panels' which make up a page. It can also display 16 colour inter-laced hi-res, a very memory-hungry mode. Basically, the more memory you have the better, because then you can store more than one page in memory at a time.

There's only one way to stop the security guard, Tommy, take out his contact lenses.



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◀ **ARE YOU RECEIVING US?** Sky might not be worth watching but you can get all your favourite radio stations on this AM/FM receiver for £15.95 from Roxie at the address above.

THE LAST WORD

It's impossible trying to get any work done in this madhouse. The main overriding reason for this is *Kick Off.* Now there have been office crazes before; *Arkanoid, Zoom, Wizball* and, more recently, *Skweek*, but nothing has come close to the football mania caused by *Kick Off.* The number of joysticks ruined by one game is phenomenal. We had to order a skip to clear them out the office this week. Then there's the noise. It causes fights and arguments, and it still gathers a crowd of supporters. And woe betide anyone who beats the Editor — they're likely to get a monitor over the head. The greatest crime of all is to run over a helpless slide tackle in the area to gain a penalty. That's likely to cause a riot.

Naturally there have been leagues. CU's one petered out when Mark Heley couldn't stand losing to the Ed, whilst upstairs on The One there are two (including some elements of SU). An international is in the offing. It's the same elsewhere. Future Publishing are known to have four leagues, and they play tournaments too. Countless software houses are behind schedule with their releases because the programmers are playing *Kick Off.* The industry is grinding to a halt and it's all Anco's fault.

The appeal of the game is lost on us. Because we're a column we can't hold a joystick, so that rules us out of all the fun. Ours is just a life of last minute deadlines and muck raking. And have we raked any muck this month? We sure have, we've been getting right on down to bottom of the software swamp to dredge for slime . . .



What's this? The sign outside a sleazy Soho arcade? No, just sent to us from Holland, it's actually a brothel — presumably for gamers.

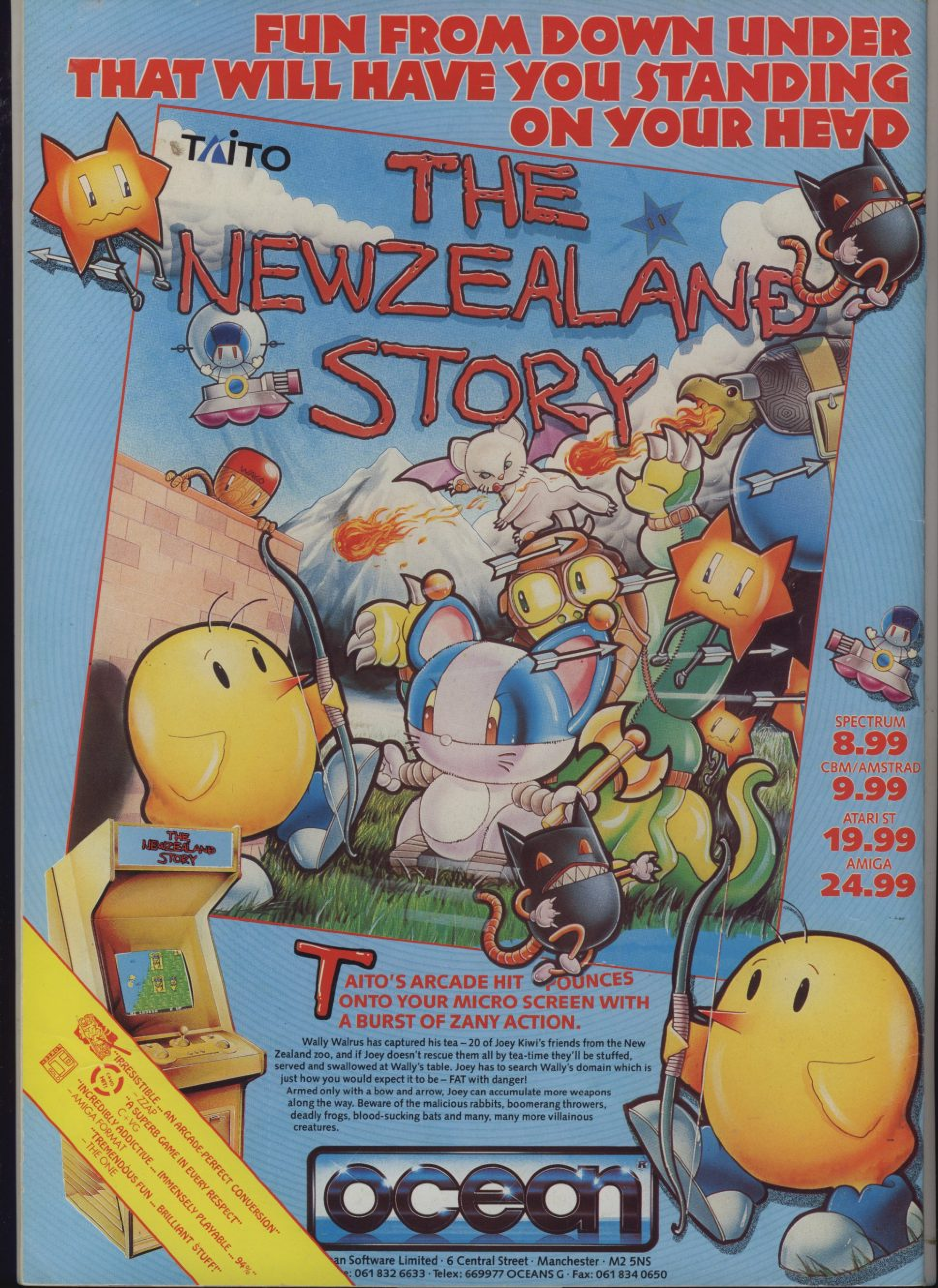
● But first a little correction is in order. You know by now that we're a fussy mag. We like to get our facts right. Microprose aren't so keen. Take *RVF* for example — an excellent game no arguments, but someone has to point out that there's no such thing. A bike enthusiast informs us that Honda produce a VFR. Worse is to come though because the bike pictured in the advert isn't even a VFR, it's an RT30.

As everyone knows by now, *RVF* (the game) appears on the Microstyle label (Games For Adults), and so does their major league entrant into green issues, *Rainbow Warrior* — in fact it says it right on the front of the packaging: **Games For Adults**. So we were surprised at the launch to see a dolphin drowning in a section of the game. "Dolphins are quite good swimmers actually", pointed out our eagle-eyed correspondent. "Well it's only a game for kids isn't it?", opined a spokesman. Fair enough then, we'll stop driving around in old Bentleys dressed in chunky knit jumpers and cords then.

● In fact the launch of *Rainbow Warrior* in London's Docklands was notable for a rather frosty atmosphere between Microprose and Greenpeace. Comments were made like "It's been an experience working with Microprose". This may have something to do with the fact that some of the original and now (we stress) jetisoned ideas for the game. How about a whale which pops out of the water in one sequence and nukes the Norwegian whaling fleet? Not bad, but what about the packaging which originally had as its artwork someone spraying a seal green?! The game was actually originally given to Telecomsoft after Logotron's Jane Smith — herself a Greenpeace activist — persuaded them to do the game. Funnily enough the game was already in development through the efforts of programmer Tony Gibson *(Seaside Special)* himself an activist.

● Now one of the following facts is a porky. We want you to see if you can guess which one it is. Mark Cale is getting married and taking his wife to the flesh pots of Bangkok for a honeymoon, he had all his clothes cut off by strippers on his stag night, Microprose's Peter Jones breeds whippets, Elite's Steve Wilcox has fifteen Jensen Interceptors, Dennis Publishing are launching a rival to C&VG and ACE called (after its readership) 'Zero', Big Apple, the company that bought the California Raisins licence has been shut down. Gary Bracey has a bit part in 'Nightbreed'. Actually it was a trick question they're all true.

● Next month sees three events. The first is the welcome return of Mark Patterson, heavy metal mutha of death, as staff writer on CU. Another is the now annual football charity tournament orgainsed by Grandslam, this year at Luton's (pah!) Kenilworth Road ground (so that probably means we won't be allowed any supporters). This year there's a publisher's side composed largely of EMAP staff. And we aim to win, so softcos beware! The final event is none other than the PC Show — several days of pure mayhem, followed by partying and misbehaviour of all descriptions. Be prepared next month for some truly impressive dirt. Until then eh?



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